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MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, DECEMBER 10, 1890.

WHOLE NO. 564.



MISS IRMLER—PREMIÈRE DANSEUSE, METROPOLITAN OPERA HOUSE.

THE MUSICAL COURIER.

-A WEEKLY PAPER-

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Edmund C. Stanton		

THE New-York "Herald" in its last Sunday issue printed a waltz by Emil Liebling, of Chicago, and although it by no means does the composer's talents justice, it should nevertheless for a thousand musical reasons have been printed first in the order of publication and not third, for it far outranks the composition that won the prize. *Selah.*

"It is a wise child that knows its own father." So runs the old saw.

The themes of Mr. Franchetti's "Asrael" are wise beyond their generation, then, for they all cry aloud exultingly to their fathers—Wagner, Meyerbeer, Verdi, Goldmark, Weber, &c.—and claim a relationship which is very willingly recognized by the auditors.

THE following Paris cablegram from the "Herald" speaks for itself:

Lamoureux's popular concerts commenced this week at the Elysée Cirque and scored a success. The most interesting numbers among the selections were Wagner's prelude to "Tristan and Isolde." The overture to "Rienzi" aroused such enthusiasm people are now asking how it is that the National Opera persistently excludes Wagner.

Paris is at last awakening to Wagner.

WOULD it not be a wise plan for Mr. Edmund C. Stanton to follow the example of European opera houses and announce the name of the conductor of each opera performance? Mistakes would not occur and people would not be misled into going to such a performance of the "Huguenots" as was given last week under Mr. Walter Damrosch's baton. To say that it was weak and colorless would be an underestimate. It was downright bad. When a large audience assembles under the impression that Mr. Anton Seidl is to conduct, they have as much right to demand the refunding of their money if Mr. Damrosch conducts as they would if a great star who was billed to appear did not sing.

These are our honest convictions on the subject.

OUR esteemed contemporary, "Presto," makes an error in stating that C. W. Landon, ex-president of the New York State Music Teachers' Association, is a man who occupies an "eminent" post in the musical profession. Mr. Landon is a music teacher in Claverack, but he is also a shrewd business man who understands how to utilize music teachers and their associations to advance his importance. He belongs to the category of musicians of which Perkins, Presser, Eberhard, Palmer and Suds are representatives, the category known as the country-convention leader or conservatory musician, and the sort of men who do business on the strength of the title Mus. Doc., which they manage to secure or which they try to hang as a tail to their names—if they can possibly get hold of it. Not one—not one educated pupil has ever been produced by anyone of these men. Not a single name can be given of an educated musician who can point to any of these men as his teacher. Mr. Louis Lombard, of Utica, head of the conservatory in that city, need therefore not consider himself flattered to have had his ideas appropriated by Landon, of Claverack, although it is an excellent thing on the part of "Presto" to show how bungling Landon's job was perpetrated.

A PROPOS of Mr. Perry's remarks recently published in these columns, the London "Musical World" says:

Mr. Edward Baxter Perry, a pianist who is better known in America than in England, has been discussing the great and interesting subject of the necessity for sympathy between a pianist and the composer whose work he undertakes to interpret. Thus did he announce his text:

An eminent pianist, who was an authority on both, once said carelessly to a group of students, including the writer: "My dear young friends, never kiss a woman or play a composer whom you do not love. Believe me, there will be no more warmth in one than in the other, and you will wrong them both."

Now, concerning the wisdom of the first injunction we offer no opinion, having no sufficient data whereon to found one. For the generic editor somewhat resembles those perceptible but uncorporeal corporations of whom it has been said that they have neither bodies to be kicked nor souls to be saved. Unless he happens to be the editor of a matrimonial paper the pleasing operation exists not for him. But we are at liberty to coincide entirely with the second admonition, which contains a truth seldom or never remembered by the modern pianist. Gifted as he (or she) always is to-day with marvelous technique, he imagines that it is necessary to play all the pieces which someone else plays. If he gives a recital—he always does—he must assuredly play Beethoven's sonata in A flat, op. 110, and Bach's chromatic fantasia, and two pieces of Chopin and Schumann's "Carnaval" and a Liszt rhapsody. It is plain that only an artist of exceptionally great genius can be in equal sympathy with all the schools herein typified; but what is that to your recital? He cheerfully attacks Beethoven in the fantastic spirit in which he approaches the airiest webs of Chopin, and tries to impart to the austere phrases of Bach the

barbaric magnificence of Liszt. Rubinstein plays all styles—so must he. *Je n'en vois pas la nécessité* murmurs the writhing critic, quite unregarded by the happy pianist. Can nothing be done to convince the lighthearted gentleman of his mistake? He is not and cannot be in equally complete sympathy with all styles unless he happens to be a genius—which the odds are heavy he is not. How much better it would be if he would carefully give us just the work he can do best; if, recognizing his limitations (in most cases they are easily obvious), he would make up his programs from the composers he really understands. Then the critic would cease to trouble him with such remarks as that "he played Beethoven's sonata as though it were a nocturne of Chopin," or the like, and the audience would be at rest.

THE London "Musical World" is responsible for the following:

We are, we are sorry to say, unaware of the precise place and function in the musical universe of Mr. Silas G. Pratt. His name often appears in the American journals, not seldom accompanied by complimentary remarks. From this we infer that he is a man of some ability, and the inference is further justified by some remarks made by him on the subject of the American native composer. Without professing to have the only recipe for the production of this desirable being, Mr. Pratt has laid down some excellent rules for the guidance of the composer when he does come along. Here is one:

"One word to young composers. Don't write unless you have an idea. Don't think that by taking a few notes and calling them a motive and repeating them all in different keys, it is a composition. It is no more a composition than it would be a poem to write thus: 'The day is cold and dark and dreary. The day is cold and dark, &c. The day is cold, &c. The day is cold, &c.' Simple repetition of one sentence in different pitch of voice or accentuation does not make a poem; ditto musical composition."

Of course the truth of this is quite obvious, when you come to think of it; but an obvious truth is not necessarily an unimportant one. Young composers of all ages on this side might do worse than ponder over Mr. Pratt's remarks.

"THRIFT, HORATIO, THRIFT!"

THE greatest benefit to be derived from being at once a music critic and a manager is the tremendous chance it gives that happily constituted individual of writing down artists who are not in his employ. This was never better manifested than in the recent criticisms of Franz Rummel's piano playing in the "Sun" by its music critic, who happens to be the manager of that man monkey, Vladimir Pachmann. The animus of the attacks on Mr. Rummel is at once apparent, for the critic is running a rival show. Apropos of Pachmann, the "Evening Post" recently published the following, clipped from the Louisville "Courier-Journal." It exhibits the great Chopin interpreter in a modest light:

"I left Russia early. Ze people hearts have warmth and ze Russian people have music, but there es no fire to their personality and ze climate es too frigid. Music lessons? Bah! Liszt nevair took ze lessons and neither did Vladimir de Pachmann, maestro, ze nouvelle Liszt. Eef ze people zat hear me don't know me, I know myself, and I know I haf genius—not talent, but genius—and zat I am as great as Liszt. The people ought to be thankful that God gave such genius to me. I am ze poet of ze piano. For two years with Rubinstein I played. I was not his pupil, but played with him for ze experience. Music and art cannot compare Rubinstein to me. I have ze skill, ze execution, and ze music comes from ze fingers. Ah! Rubinstein! He has ze grand volume, ze touch like ze organ, ze volume and ze grand force, but Rubinstein es a machine; his music es mechanical! He has not ze genius from God I have been allowed to have. I haf ze poesie, ze genie of ze music, while Rubinstein es only ze machine. Ah! Rubinstein's playing carries away ze people, because it es so grand, so full; but ze people wonder what ze encored and forget ze music of his unpoetisch spirit. Liszt knew I was as great as him and often told ze people so."

FRANZ RUMMEL, PIANIST.

AMERICANS are, in common with mankind at large, worshippers of the great fetich—success.

When a pianist comes to us heralded by the foreign press as being a wonder, a great Chopin player, a Beethoven interpreter, the only reader of Schumann alive, we are only too apt to fall down and bow at his or her shrine, accepting without much cavil European verdicts.

Then an artist appears, one whose musical nature is admirable in its symmetry and whose readings are free from affectation, exaggerated sentimentality—are the result, in a word, of logical growth; not the spasmodic emotional caprice of the moment, and then we all marvel greatly at the enormous reputations gained by some well-known names, which they often sadly belie.

These said reputations are foisted on the general public by cunning phrases and catchwords (it being the age of humbug), such as "Chipmunki, the only Chopinist;" "Bundelcund, the Beethoven player *par excellence*;" "Epstein, the Giant Schumann Interpreter," and so on.

Franz Rummel comes to us a pianist, a pianist with limitations, but he knows those limitations, has devoted his life to ferreting them out, and once having discovered them he knows what to avoid.

His temperament plays him no more tricks, as it did of yore; he is himself his own sternest critic, and he is Franz Rummel, pianist, remember—not Franz Rummel, the poet of the piano, nor yet Franz.

Rummel, the composer pianist, but just plain Franz Rummel, a pianist whose readings of classical masters are sober in color, free from fantastic tricks; whose Schumann playing is noble, sonorous, masterful and full of music, and whose conception of the masculine side of Chopin (a side that is at last beginning to be recognized as the predominating side, and not vice versa) is virile, healthy and fiery. *Salutamus te, Franz Rummel, pianist!*

WHY MUST IT BE?

WHAT Mr. Henry T. Finck called in the "Post" the "absurdity of the dramatic cantata" was never more happily, or unhappily, illustrated than in Sir Arthur Sullivan's "Golden Legend," which, through the enterprise of that active conductor Mr. C. Mortimer Wiske, was given in this city for the first time last week. Mr. Sullivan did not create the form, hence no exception can be taken at his adoption of it beyond wonderment that so clever a composer should hamper his gifts by such an absurd, illogical form as the oratorio, dramatic cantata or whatever you choose to call it.

We all know Rubinstein's anger against the oratorio, with its musical setting of biblical scenes (Noah's ark not being excepted), and sung by ladies and gentlemen in evening dress before audiences mostly of the English and consequently pious persuasion.

We venture to assert that if it were not for the inherent hypocrisy of the British nation on matters musical and dramatic the oratorio fervor would have vanished long ago out of sight, relegated to the limbo of all useless and inartistic things.

Händel, Haydn, Spohr, Mendelssohn fell under the spell of opinion in England and did some of their best work in their various oratorios, and one becomes saddened at the thought of the wealth of musical nuggets they buried in the hopelessly dreary stuff called oratorios.

The English were so pious that they wanted their religion in the theatre, but in an eminently respectable form. No stage accessories for them; no acting—that would be blasphemy. "Sacred drama!" Horrors! So instead a black coated bass arises and tells the audience to "multiply," and they gape complacently and tell their friends that the "Creation" is lovely. So it is, but Mr. Haydn's music and not the silly way in which it is presented makes it so.

A thousand times preferable the so-called symphonic poem, with its elaborately printed program, telling the audience where the "soul ache" motif may be found and how to discern the "freckled remorse" theme; a thousand times preferable, we say (because one is allowed, after all, some mental latitude), to the dramatic cantata, the picnic cantata of the "Esther, Beautiful Queen" style or the sacred oratorio.

Sacred nonsense!

Take the "Golden Legend," for example. The fiends, after trying to damage some church property, are finally driven off; then "Prince Henry" is discovered sitting alone in a chamber of the tower. Time, midnight (of course). Enter flash of lightning ("Faust") and with it "Mr. Devil." (All this in the text, however; the orchestra patiently waits for the audience to read the above.)

Then a confab in music. Well and good. But the action! That is comical. With one's ears concentrated on the music, to form an adequate conception of the action of the plot, one must read on the margin of the text the following lucid hints:

Reading.
Showing a flask.
Pouring. (Here the alcohol motive is heard.)
Disappearing.
Drinking.
Sinking back.
His head falls on his book. (No wonder with such whiskey.)
Receding.

Then:

SCENE II.—Before the house of "Ursula." Villagers have gathered after labor.

Evening.
Lamps are lit in the house.
At the door.
The villagers disperse to their homes.

We could swear the chorus only sat down.

Entering the house.
Left alone.
On the road to Salerno.

Here, by a misprint, "Elsie" is told to *Rince* Henry; but there is no wash motif in the orchestra

and so we advise a more careful supervision of programs hereafter.

They turn down a green lane.
They reach a height overlooking the sea.
"Lucifer" enters dressed as a doctor.

(The Koch lymph motif is not heard in the orchestra, however.)

The door is opened and various people thrust back and out.
Struggles at said door.
Then "Ursula" looks through the open door.
Then both go in.

And so this nonsense continues. Aesthetically the dramatic cantata is an absurdity. Good choral works there are in plenty without the ridiculous request that the audience must imagine all sorts of action without, as a rule, even a musical hint from the orchestra.

All is bald as the realism of the old painters who labeled their productions, "This is a man," "This be a cat," "Here is a woman."

They were wise in doing this, for the labels were oftentimes the only means of distinguishing the woman from the cat, or the man from the smudgy canvas.

One accepts with a certain degree of calmness Charles Lamb's furious diatribe in the "Essays of Elia" against absolute music, which he denounced as being an empty frame wherein the auditor built all sorts of pleasing subjective fancies. But the amiable Charles should have turned his attention to the oratorio form, which is neither fish nor flesh, but a jumble of both; neither the theatre nor the church, but a blasphemous, puerile admixture, and he would have looked on symphonic music as a boon, for it is at least logical. But, after all, this was before the days of Richard Wagner and the music drama.



THE RACONTEUR.

EH BIEN. We did ourselves proud last week, didn't we? I don't feel like crowing, but everything comes to those that wait, and after the vainglorious boasts of the Fiendish tribe I think THE MUSICAL COURIER, which soon enters its twelfth year, can get on a tolerably sized fence and give vent to a subdued *cock-a-doodle-doo*. We are the people *und vergessen Sie est nicht mein Sohn*. THE MUSICAL COURIER always gets there *au deux pieds tous le temps*. Voilà.

Having given the above premonitory chirp I will come off my perch and attend to business, which you know in our case is always at the old stand, 25 East Fourteenth-st., and the same old name; in other words, we are not skim milk masquerading as cream, *i. e.*, alleged journalists posing as music critics.

All the same, I cannot thank the compositor who spoiled my pet joke of last week. I borrowed it of Henry Wolfsohn, who doesn't often condescend to joke, so it's a burning shame if the public doesn't get at the gist of the matter. He said "Israel by Spaghetti" was being sung at the yellow barn, so if you can't see it now—why, drop in during office hours and I will unfold its mysteries to you.

There is no reason why "Asrael" shouldn't be popular; it certainly contains all the elements of a pantomime, a Punch and Judy show with lots of good music, the latter, however, not by Mr. Franchetti. I wonder if the "Vassal of Szigeth" (to get the latter right it should be pronounced with a hiss, a whistle and a slight scream after a spoonful of Hunyadi) will be a success, or will it be the "Razzle-Dazzle of Sea-Girt?"

Stand from under! The gentleman from Poughkeepsie, N. Y., has the floor. I am in possession of one of the most stunning circulars imaginable. Just picture to yourselves a young man who looks a little like Beethoven (about the cloak), muchly like Rubinstein in regard to the hair and resembles any other great man as to his collar, a pair of piercing eyes, a beetling brow, rugged features, and

you can form a slight idea of Mr. Milo Deyo, solo pianist, tone specialist and the modern Beethoven, so he calls himself, off Poughkeepsie—it ought to be *Puff* keepsie, judging by the tone of the pamphlet—who can be had for concert or composition by applying to the M. Deyo Musical and Literary Bureau, of Poughkeepsie, New York, U. S. A.

I don't know how Mr. Deyo plays, but I do know he is a very foolish young man to allow his manager to get up such a nonsensical pamphlet as this. On the inside page one is informed that "the world over grand tour pianoforte concerts originated by Mr. Deyo," the aforesaid, &c., formerly of London, Paris, Pekin, &c., will soon take place. "In these entertainments Mr. Deyo leaves formal concert playing for the time being and abandons himself to the freest exercise of his boundless and poetic imagination in the music." The italics are mine, for I believe that Mr. Deyo probably abandons the time altogether, not to speak of rhythm, and makes things hum up the poetic stairs to Parnassus.

He can also at his "evenings of tone pictures" produce at will "any quality or grade of sound, from the silvery notes of the bird to the crash and tumult of the elements at war." Phew! what an addition to the attractions of a museum Mr. Deyo would make with these tone pictures! But I pity the piano he plays on.

I wonder what "tone specialist" means? I probably might discover if I went to the regulating department of Steinway Hall.

We are also informed further that Mr. Deyo bids fair to "become the great leader and figurehead of piano music in the New World." (Look out, Mr. Joseffy!) He is subjective and romantic, and pays but little attention to traditional conceptions, preferring to follow the bent of his own wild genius.

Even, so Mr. Deyo says, Beethoven, owing to the imperfect instrument of his days, could have had but a dim conception of Mr. Deyo's performance of his sonatas!

This is not joking on my part, but is all down in black and white.

As regards his *tempi*, Mr. Deyo, while "he rushes through certain compositions with wild impetuosity," nevertheless does not for the sake of the sensation play *andantes presto* or *vice versa*. But he disapproves of "bar and measure playing," quoting Richard Wagner on the subject, and finally "it may be interesting to students of the piano and others to know, also, that Mr. Deyo considers the use of the soft pedal beneath the dignity of an artist" (he ought to have said beneath the pedal of an artist), "and consequently has not recourse to it, even in his most velvety *piu-animos*. He is equally opposed to the third or sustaining pedal. The entire magnificent range of his sonorities is produced and controlled exclusively by variations in touch and a consummately skillful manipulation of the loud pedal."

"The loud pedal" is good; I expected to find on further reading that Mr. Deyo was "opposed" to the piano altogether; perhaps he is.

The press notices and personal mention that follow are a perfect mine of richness. Everybody Mr. Deyo met was pressed into utterance, and so we find something like the following:

"The Rubinstein of America."
"Delights in crashes of music."
"Can make the piano talk."
"Rubinstein without the noise, which is much better."
What is better? Mein Gott!
"A perfect cyclone."
That suits me.
"Every inch Rubinstein!"
(How does the gentleman, an Englishman of course, know the above?)

"Mr. Deyo plays the piano as Ole Bull played the violin."

Miss Ella Russell said: "He fairly makes one see the tears in the eyes of the poor little fellow." (Said of Mr. Deyo's playing of his composition, "The Beggar Boy.")

"Mr. Deyo possesses the highest and most fascinating attribute of a true artist—soul. His renditions of the 'Goblins' Leap Frog' and the 'Demons' Dance' are marvelously realistic."

The above compositions to be truly realistic must indeed possess lots of *sole*, judging from the title; but enough. If the above veritable quotations are the result of Mr. Deyo's work I pity his artistic future; if not, I am giving him lots of advertisement; but he is welcome to it.

How modern music and modern politics get mixed up once in a while by the printer's devil can be seen in our last week's issue in the item about Rubinstein's latest, which reads:

Barthold Senff, of Leipzig, published recently a new *ballad* for tenor voice with piano accompaniment entitled "The Buried Song."

"The Buried Song; or, Who Got Left in the Last Elec-

tion?" would be a good title for a Democratic campaign song, for the party are in no hurry for a new ballot just at present.

From gay to grave. I received a letter early in the week from my good friend Adam H. Foerster, the composer, of Pittsburgh, telling me of four songs he had just sent me, the words of which were written by a young lady of twenty who was very ill with consumption. I received the songs shortly after and found them charming, and while actually reading them a postal was put into my hands telling me of the death of Miss Katherine Collins, the talented young woman.

I saw the young lady in Philadelphia at the M. T. N. A. meeting in 1899, and now she, with her hopes and ambitions for art and song, is dead.

It is all very pathetic.

Like the Amy Levy death in London last year I haven't heard anything for which I am so heartily sorry. *Requiescat in pace!*

I know a man who has the gift of absolute pitch so perfect that he can tell the difference between F sharp and G flat when struck on the piano, which reminds me of something that a little pianist, a friend of mine, once said to me: "Raconteur," for a man that can't play, you are one of the best pianists I know of."

Subtle, wasn't it?

Something like Louis Ehler's dentist, who was the best pianist among the dentists and the best dentist among the pianists.

John Mahnken has a new name. He recently received a telegram addressed to "John Wanamaker." Hereafter he is to be known as "Postmaster John."

By the way, he hasn't traveled with Thomas all these years for nothing.

While listening to the Spohr symphony last Saturday night at the Philharmonic, John suddenly remarked: "There! do you hear that—Raff, the 'Lenore' symphony?"

He was right, and I immediately enrolled him in the large and noble band of reminiscence hunters.

A child 'cellist prodigy has turned up in London. He is only half past twelve and his name is Jean Girard. He is a virtuoso on his instrument, playing with great technic and a musical tone and style.

Ah me! "Puck" was not exaggerating when it gave us a picture of a small boy on a step ladder playing the Mendelssohn violin concerto on the contrabasso.

So look out, Mr. Liefels!

By the way, speaking of 'cello playing reminds me that Adolf Hartdegen never played better in his life than last week at the Thomas Popular Concert in Volkmann's serenade in D minor.

Carl Streitmann has discovered that American women are too fond of tenors.

Oh, Carl, the vanity of men!

In that charming series of little stories by H. C. Bunner that are to be read by candle light there is one about a tenor. I wish Mr. Bunner could have been with me in the dressing room of a certain music hall recently and watched the antics of that pet musical animal, the tenor. Two large connecting rooms, a group of young people talking in the corner, a stout lady on a sofa and a short, thick set man with a red face stalking up and down the room.

Short tenor: "La, la, la lira."

Young man (to young woman): "I fancy he is stuck on himself."

Short tenor (savagely humming): "La, la, la, lirah, la."

Stout lady (in foreign tongue placatingly): "Take it easily, my angel, the pigs in front will give you the hand clap all the same."

Enter young pianist, who has just had a big ovation from the audience.

"Oh, I feel tired out, but—"

Ommes in chorus: "Oh, Fanny, you played lovely!"

Short tenor syringes his throat and then glares sullenly at his poor, stout wife, who has such a hopeless look, and then remarks—

"La, la, lirah lorah!"

Enter friends of tenor, who cluster around him admiringly. He brightens up, he is being complimented. He sniffs the incense laden air; his poor fat wife seeks to further obliterate herself on the sofa, and the great, grand, glorious masculine hums, while the friends watch and whisper:

Tenor: "La, la, lirah, lumta toodle loo."

Then he goes on the stage and sings "La Donna e Mobile," and this little picture of Maccaroni and artistic selfishness ends.

"METRONOMO CHIAPPANI" is the title of a new species of metronome invented by Carlo Chiappani and which can be bought from Maino & Orsi, of Milan, Italy, at the price of 3 lire (60 cents).

PERSONALS.

VERDI AND BOITO.—Every once in a while when the cable wants to bring some musical news and does not know what to say, Verdi's latest work and Boito's opera "Nero" must serve as what the Germans so aptly call "Lückenbüsser." Here is the latest specimen, which appeared in the "Mail and Express" last Saturday night:

PARIS, December 5 (special by cable).—Verdi has completed the first act and a portion of the second of his "Falstaff." He has gone into winter quarters at Genoa to complete it, and will work quietly there until spring.

Boito's long expected opera, "Nerone," is not likely to be completed before the year 1892. He has written the first, third, fourth and fifth acts, but he seems unable to finish his work on the Roman emperor to his satisfaction in less than a year.

OBITUARIES.—A great misfortune has just befallen Mrs. Marchesi, the eminent Paris singing teacher, and her worthy husband, the Marquis de Castroné. After having in the morning received a charming letter from her daughter Theresa, who is married in Rome, she was thrown into hysterics by a telegram that came the same evening and announced her beloved child's sudden death. Much sympathy is shown in the Paris press for Mrs. Marchesi, whom the shock seems to have paralyzed.

The city of Aachen (Aix la Chapelle) lost on the 4th ult. one of its very best musicians in the person of Prof. Fritz Wenigmann, for many years concert master of the city orchestra, conductor of the Liedertafel and Instrumentalverein and an excellent artist, teacher and man. He was the oldest of four brothers who once formed the Wenigmann string quartet, and only two of them now survive. Wenigmann was one of the first teachers of our Mr. Otto Floersheim, who will ever cherish a grateful memory for the benefits he derived from his former master and lifelong friend.

ANNA BOCK ADVERTISED.—Anna Bock, well remembered in New York as a young German-American pianist of considerably more pretensions than abilities, is being advertised as the author of an English drama entitled "One Day," which is to be brought out at London in January next. She is also said to be busy with the writing of a novel in German, entitled "Samson and Delilah," and, last but not least, the scribes say of her that she is studying a new concert program which she intends to spring on the public next winter. We hope that she has improved since last we heard her, or, at least, that her present literary abilities surpass her former pianistic ones.

GOETZE COMING (?).—The German musical press is diligently circulating a report that "the renowned Cologne tenor, Emil Goetze, has accepted an 'invitation' to appear in fifty concerts in the principal cities of the United States, for which he is to receive an honorarium of 150,000 marks (\$37,000) and all expenses paid, and that he will shortly appear in New York." It is funny that they know all these things on the other side before anybody has heard anything about them on this shore of the big herring pond.

BULOW SUBSIDES AS A PIANIST.—Hans von Bulow seems to have taken THE MUSICAL COURIER'S advice to heart and has abdicated as a pianist. His bootblack, Herrmann Wolff, of Berlin, announces that "Hans von Bulow will interrupt his pianistic activity this winter, as he is not yet sufficiently strong to combine conducting with piano playing." Good enough for Hanne that he took THE MUSICAL COURIER'S hint and subsided as a pianist. Let him now continue the good work and subside also as public speaker and letter writer and he may yet evade the sorrowful fate of dying a blackguard.

FINCK WAXES SARCASTIC.—Henry T. Finck has the following appropriate remarks on Patti and John S. Dwight in last Saturday's "Evening Post":

"Patti is making her usual praiseworthy efforts to familiarize the public with the latest and best works of modern composers. She recently sang 'Home, Sweet Home' as an encore in London.

"The venerable John Dwight (born in the Miocene period) seems to have left his fingers out of his ears when Mr. Nikisch performed Berlioz's Fantastic Symphony in Boston last week, and the result was so distressing to him that he wrote that such 'ugly and outrageous noise' should be 'put under the ban of civil law.' As babes cry for milk, he exclaimed: 'How refreshing, what a godsend, what a precious bit of heaven's own sunshine would the most unpretentious symphony of Haydn have been after that harrowing "fantastic" and unwholesome dream of opium.' Really, Mr. Nikisch should be more considerate of Miocene John's feelings."

VOGL DECORATED.—The Prince Regent of Bavaria has decorated Heinrich Vogl, the Munich tenor, with the order of merit of St. Michael.

CARL HEYMANN'S SISTER.—Louise Heymann, a sister of the once renowned, now crazy, pianist, Carl Heymann, has made a big success in Rotterdam as "Rosina" in "The Barber of Seville." The entire press of that city is unanimous in praise of that young soprano, who is a

pupil of Marchesi. Her voice has a delicious timbre, she possesses great flexibility and she uses her vocal organ with remarkable skill. Heymann père is the *chasan* (precentor) of the Rotterdam Synagogue.

A POLITICIAN AS WELL AS A COMPOSER.—Can it be true that Mascagni, the young composer, is so little satisfied with the great success of his opera, "Cavaliere Rusticana," that he is going to launch himself into politics? A telegram from Cerignola, addressed to the "Riforma," says: "Maestro Mascagni, the author of 'Cavaliere Rusticana,' presiding (!!) over an election meeting, made a much applauded speech in favor of the present ministerial cabinet." So young, great artist, brilliant orator and yet so ministerial!

CARL KNOWS HOW IT IS HIMSELF.—Carl Streitmann, the Viennese tenor, has been telling a Chicago reporter that he considers it a bad thing for an opera singer, especially a tenor, to get married. "Too many ladies seem to be interested in the tenor's welfare," he says, "and if he has a wife she is sure to be unhappy without the slightest cause on the part of her spouse. He is the recipient of dozens of gushing letters from maids and matrons of all conditions and ages. Some will besiege him at his hotel for his pictures and others for his autograph. In both Europe and the United States the fair sex seem to have a special weakness for tenor singers, but as between the two the American girl and woman are the more impressionable and demonstrative. This homage has its humorous aspects, and in time becomes tiresome."

MR. D. MELAMET, OF BALTIMORE.—The present conductor of the Germania Maennerchor, of Baltimore, Mr. D. Melamet, formerly of the Berlin Hochschule, is doing excellent work for the society, and has become a valuable acquisition to the musical world of Baltimore. The first Maennerchor concert of the present season, which took place on December 2, which in a varied program included three movements from the Burmeister piano concerto, played by Mr. Burmeister, was a pronounced success, and Mr. Melamet proposes to make the future programs as interesting as the first one.

METROPOLITAN MUSICAL SOCIETY.—The Metropolitan Musical Society promises an interesting program for the first concert this season, to be given at the Metropolitan Opera House on January 13. Miss Mary Howe will make her first public appearance in New York at this concert, the program of which consists of "The Hymn to Apollo," by Roeder; "Beneath the Stars," a new concert waltz, by Milde; a madrigal for five parts, by Thomas Morley (A. D. 1595); "My Bonny Lass She Smileth;" the romance by Edward Elger, "My Love Dwelt in a Northern Land;" "You Stole My Love," by Macfarren; "A Spring Song," by Pinsuti, and two intermezzi by Lassen. The Thomas orchestra will assist.

RUBINSTEIN CLUB.—The Rubinstein Club will give its first private concert this season in Chickering Hall on the evening of December 16. Emil Fischer and Victor Herbert will be the solo performers. The program is composed of selections which will be sung for the first time by the club. They include "The Sea Fairies," by Zollner; "The Spanish Gypsy Girl," by Lassen; "A Serenade," by Max Vogrich; "The Bloom is on the Rye," by Bishop; "The Song of the Shepherdess," by Anderson; "In Summer go Thy Love to Seek," by Reinecke; "To Daffodils," by Arthur Foote; and "The Birth of the Opal," a cantata, by Dr. Carl H. Reed, of Philadelphia. This will be accompanied by Mr. Victor Herbert with the 'cello.

A NEW CONCERT ORGANIZATION.—Worcester is to have a concert organization to be known as the Philharmonic Concert Company. It is an interesting and somewhat remarkable fact that the city has never before had an organization of this character, wholly composed of local talent, which was open to regular engagements, as this will be. The new organization will comprise seven persons, including a reader, all of whom are well known for their musical ability.

Mrs. Ida Johnson, the soprano, at present one of the choir at the First Unitarian Church, was for three years a member of the First Universalist choir. Miss Luella Flagg, the contralto, is well known in connection with the choir of the First Unitarian Church and the Walter Kennedy Concert Company. Both these ladies have high reputations as vocalists both within and outside the city. W. F. Little, the tenor, at present one of the choir at Salem Street Church, and James H. Cafferty, basso at the First Universalist, have already made their mark as good singers. Both possess well trained voices.

John J. Heron, the pianist, and Joseph N. Truda, the violinist, are two instrumentalists too well and favorably known for their high-class work to need further mention. Mrs. Alla Woodford is to be the reader. Her ability, both as a reader and as a successful teacher of elocution, has won for her a notably high standing in this department.

The new organization is especially adapted to chamber concerts and entertainments and it bids fair to have a bright future. It is proposed that one of the first entertainments shall be given in Association Hall, and satisfactory arrangements will doubtless be effected.—Worcester (Mass.) "Spy."

Thomas Popular Concert.

THE Thomas popular concerts continue unabatedly popular. The following was the program presented at the seventh of the series last Sunday evening at the Lenox Lyceum:

Overture, "Der Vampyr"..... Marschner
Scherzo..... Gouvy
Scene and aria, "Freischuetz"..... Weber
Miss Minnie Landes.
Fantasia on Hungarian airs..... Liszt
Mr. Franz Rummel and orchestra.
Swedish rhapsody..... Andreas Hallen
Andante and rondo from violin concerto..... Mendelssohn
Mrs. Jeanne Kraemer and orchestra.
Songs—
"Es blinkt der Thau"..... Rubinstein
"Maiden at the Spring"..... Goldmark
Miss Minnie Landes.

Intermezzo and march from Suite No. 2..... Moszkowski
Mr. Rummel played most brilliantly and was recalled five times, and responded with an excerpt from Grieg's "Halberg Zeit." Miss Landes gave much pleasure with her clear, fresh voice, although she left much to be desired in the matter of style. Mrs. Kraemer gave a clear performance of the well worn Mendelssohn's concerto. Mr. Mahnen makes the following special announcement: "The Lenox Lyceum having been engaged before the inauguration of these concerts for another purpose for December 14, the concert on that date will have to be omitted. This will positively be the only interruption which the Sunday night popular concerts will experience." Mrs. Walter C. Wyman and Mr. Campanini will sing at the next concert the grand aria and duo from Saint-Saëns' "Samson and Delilah"—a novelty.

The Rummel Recitals.

TUESDAY afternoon of last week Mr. Franz Rummel gave the first of his two piano recitals at the Madison Square Theatre, and while the place can hardly be recommended for musical affairs, still it far outranks in acoustical properties some so-called music halls.

Mr. Rummel's program on this occasion was a large and comprehensive one, and one, be it understood, well within his personal limitations as a pianist.

Opening with the Bach's chromatic fantasia and fugue, it closed with Liszt's "Campanella," two extremes, by the way, that will never touch, but which exhibited Mr. Rummel in the best possible light both as a scholar and a virtuoso.

Bach is pre-eminently the composer in the interpretation of whose compositions Mr. Rummel can display his noble, tone, sober reading, a sobriety that in these color mad days amounts almost to asceticism, and marked gift of rhythm. The reading in no wise differed from the traditional one, except that it was not dull, and the recitative phrases of the fantasia were a trifle dramatic. The fugue was played with great clearness and not undue speed. The familiar C sharp minor sonata of Beethoven was played by the pianist with great, too great, restraint. It was too objective, to use a vile phrase, and left an impression of coldness. The interpretation reminded us of Bülow sans his dryness and his tempi, particularly the second and last movements. It was an andante that Mr. Rummel gave us in the allegretto, and the playing of the arpeggios in the presto were very Bülow-like, no crescendo and the explosive forte on the top chords.

But then the Schumann fantasy in C was so magnificently played! Mr. Rummel has fire in abundance, self control is now to him second nature, and his rendering of this masterwork was warm, luminous, and in the march massive.

We have seldom enjoyed such a satisfactory performance.

Chopin's seldom played first scherzo in B minor, with its drastic, harmonious and gloomy themes, was also played in a masterful fashion, although one could have wished that the middle section in B major were given with the melody more legato, although it is in broken tenths.

So Henselt played it, and he had the Chopin tradition. But Mr. Rummel followed the text and played it tenderly, mysteriously, like the echo of a song, and made toward the close a particularly fine effect in bringing into prominence one of the accompanying figures.

The return to the theme and the finale were given in a powerful and telling fashion.

And yet there be those who call that gifted man Chopin effeminate, whereas his compositions, in the main hopelessly inimitable, will remain the standard for all piano music yet to come. The truth of the matter is that Chopin has all the tenderness and subtlety of the feminine and poetic nature and is equally at home in larger masculine utterances.

Mr. Rummel may now be called the exponent of masculinity in piano playing, for while his playing contains infinite shadings it is seldom tender.

This was demonstrated by his performance of the E major nocturne of Chopin, which was given with round tone and ripe conception, but too realistically for its delicate content.

A dainty bit by Bülow (from his "Carnival of Milan") was warmly and deservedly applauded.

The comparative novelty of the program was the varia-

tions on an original theme in F by Tchaikowski. Although only opus 19, these interesting variations have been seldom played here in public, though they are bold, ingenious and are rather free improvisations than the conventional variations on a set theme.

They suggest at times strongly and purposely Schumann, Brahms, Chopin (the one in D flat No. 5.), Bach, Haydn, Mendelssohn and an alla mazourka (var. G) has furnished Saint-Saëns with a theme for his own mazourka in G minor. The coda is very brilliant. Mr. Rummel also played Liszt's sentimental "Gondoliera" and a brace of Brassin's arrangements of Wagner. Everything was given in the same earnest and artistic manner and with a touch, tone and technic that were irreproachable.

The second of Mr. Rummel's piano recitals, given on Thursday afternoon before an equally large and enthusiastic audience, disclosed, as far as the program is concerned, the same earnestness of purpose and high musical aim as its predecessor. It read as follows:

No. 21, B major, preludes and fugues.....
No. 3, C sharp major from the "Well Tempered Clavier"..... Joh. Sebastian Bach
Andante con variazioni, F minor..... Joseph Haydn
Sonata, op. 57, F minor (1804)..... Ludwig von Beethoven
Etudes en forme de Variations (Twelve etudes symphoniques), op. 13, C sharp minor..... Robert Schumann
1. Præludium..... Suite, op. 40 (new), * "Aus Holberg's Zeit."
2. Sarabande..... * (Ludwig Holberg, 1684-1754, the
3. Gavot..... Molière of the North. Is the originator of the new Danish-Norwegian Literature.)..... Edvard Grieg
4. Air.....
5. Rigaudon.....
Berceuse, op. 57, D flat major..... F. Chopin
Valse, op. 42, A flat major.....
Nocturn, op. 17, G flat major..... Louis Brassin
Liebestraum, No. 3, A flat major..... F. Liszt
Rhapsodie Hongroise, No. 2.....

Rummel was, if possible, in still better form than on the previous afternoon, and in fact we don't remember that we ever heard him play more finely, with more vigor, warmth and genuine artistic enthusiasm and withal with the greatest refinement and carefulness as to shading and rhythmic precision and accentuation. He was particularly good in the Schumann "Etudes Symphoniques," which he played in most masterly manner, and in the quaint Grieg suite, a clever modernization and partial imitation of the Händel style of writing for the piano.

The Chopin A flat valse, taken at a tremendous tempo, was so clearly and crisply performed and with such a pronounced marking of the different rhythm in the right and left hand that it elicited no end of well deserved admiration and applause. The lovely nocturne by Rummel's master, the late Louis Brassin, was given with exquisite touch and great tenderness of feeling. So was the Liszt's "Liebestraum," and the hackneyed second rhapsody was infused with quite a new interest on account of the originality of the reading.

Rummel was greatly assisted in the attainment of his artistic efforts and the realization of his intentions by the absolutely finest Steinway concert grand piano we have ever heard so far.

The Philharmonic Society.

THE second concert of the Philharmonic Society followed the opening one in somewhat closer order than is usually the case. It took place at the Metropolitan Opera House last Saturday evening (with the usual public rehearsal on the previous afternoon), and drew to the vast auditorium a fashionable, brilliant and quite appreciative musical audience of good sized proportions, which latter fact is particularly noteworthy when it is remembered that the proverbially bad Philharmonic weather prevailed with even more than the usual severity.

Those who braved the sleet, snow and rain of the unpropitious evening were rewarded with a smooth, highly enjoyable and careful performance of one of those satisfactory and satisfying programs which Theodore Thomas knows so well how to provide, and in which the classic and modern school hold a just balance and have an equal chance of being heard to the best advantage.

Louis Spohr's symphony "Consecration of Sound" is a classic, and as such deserves, in our estimation, a somewhat more considerate treatment than it did at the hands of the critics of the "Tribune" and the "Times."

It may not be, and we are quite willing to acknowledge that it is not, "program music" "from a modern point of view, fixed by the dramatic tendency of the age;" but, on the other hand, considered from the standard of absolute music, the two middle movements of this chef d'œuvre of the father of modern chromatic harmonies abound in form and contents, invention, thematic treatment and even in orchestration in beauties that "are filled with the essence that belongs to no particular time, but to all time;" and such being the case, the "Consecration of Sound" symphony will survive even the "Times" and "Tribune" criticisms and will continue to delight the hearts of truly musical listeners for generations to come—nay, we venture to say, for "worlds without end," if performed as beautifully as was the case last Saturday night, when that Nestor among American 'cello players, Frederick Berner, distinguished himself through the sweetness of tone with which

he performed the lovely 'cello solo in the melodious second movement. As for the stirring, richly harmonized march of the third movement it far surpasses for true nobility of invention and for genuine musicianship that cheap and claptrap march from Raff's "Lenore" symphony, which has been lauded to the skies by the very same critics who speak so disparagingly of Spohr's music.

Modern orchestral music on the opening of the program was represented by Goldmark's overlaid, obstreperous and in coloring entirely too Oriental "Prometheus Bound" overture, which does not gain on repeated hearing, although it was performed on this occasion vastly better than when last we heard it under Walter Damrosch's clumsy baton. The close of the concert, also modern, was Dvorak's striking and original, brilliant, nay fulminant, "Husitzka" overture, which has repeatedly been heard here before in the last five or six years, but which was never better performed than on this occasion.

Miss Clementine de Vere's two vocal soli fitted in well in the general scheme of the program, and consisted of Mozart's a trifle antiquated but still beautiful (the first of twelve concert arias with orchestral accompaniment) concert recitative and rondo "Mia speranza adorata," which displayed the singer's vocal technic and pure style to the best advantage, and by an aria "O grant me in the dust to fall," from Dvorak's oratorio "St. Ludmilla." This aria is in orchestral coloring, invention, harmony and even in key (A major) slightly suggestive of "Lohengrin," and in consequence not as original as most of the music emanating from the gifted Bohemian's fertile brain; but it is clever and enjoyable withal, and as Miss de Vere sang it with consummate art, and even in difficult progressions with utmost purity of intonation (albeit with a little lack of feeling), it did not fail to please the audience, who recalled the popular singer three times at the close of her performance.

Opera in German.

IT is most gratifying to be able to announce that up to the present time the season of opera in German has been the most prosperous one which the management of the Metropolitan Opera House have so far had. The audiences all through the week have been large sized and most enthusiastic, and everybody seems to agree with THE MUSICAL COURIER's judgment pronounced last week after the opening performances, that Mr. Stanton's engagements for the present season promise better all round performances and a more satisfactory general ensemble than we have ever had before.

Such was the case with the many who witnessed the "Asrael" repetition on Friday night, when Miss Marie Jahn, Mrs. Marie Ritter-Goetze and Mr. Dippel strengthened the good impressions they had created on the opening night, and such was also the case during the second "Tannhäuser" performance of the season on Saturday afternoon, when the vast house was literally crowded from pit to dome. Gudehus was entirely over his nervousness of the night of his American début, and his impersonation of the title rôle may be designated as a masterly one, while Mrs. Antonia Mielke was no less distinguished an "Elizabeth."

The first performance of Meyerbeer's "Les Huguenots" took place on Wednesday night, when what might have been a satisfactory performance was made absolutely unbearable through Walter Damrosch's stupidity and clumsiness in conducting. Whether it was because he for once conducted an opera from the full score instead of, what he so frequently does with some other operas, from the piano score, and that therefore he could not so readily read, or whether it was his general inability to conduct—anyhow he missed no less than three entrances in the first act alone, leaving the stage unsupported by the orchestral accompaniment at one time and getting the none too sure chorus badly mixed up at another time.

His performance all through the opera was on a par with this, and we consider it an effrontery and pure, unalloyed brass on the part of Mr. Walter Damrosch to bring himself forward as a conductor when an opera seria of the type of "Les Huguenots" is being given at an opera house of the standing, forces and pretensions of the Metropolitan Opera House of New York. The argument of poverty and consequent sympathy for a young man who has to support his mother and younger sisters, which was brought forward so many times in former years when Walter Damrosch's unfitness for the positions he assumes was broached, can serve no longer as an excuse, for he is now the son-in-law of Millionaire James G. Blaine and the favorite and special protégé of Millionaire Andrew Carnegie. Such connections ought to be and doubtlessly are sufficient to keep the wolf from the door without Walter Damrosch's jeopardizing if not the future at least the present standing of opera in German in this city and country.

But for the circumstance of Mr. Damrosch's conducting, the performance, as we said before, might have been a satisfactory one, as all the principal parts, with the exception of one, were in excellent hands. The exception was Miss Jennie Broch, who essayed the part of "Marguerite de Valois," and who, so far, proved the only disappointment among all of Mr. Stanton's new engagements for the

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present season. Miss Broch's coloratura and voice are equally defective. Her head tones sound veiled and without timbre and there is absolutely no equalization of registers and her enunciation and pronunciation are equally poor.

The success of the evening was scored by Mrs. Pauline Schöller, who proved herself a dramatic soprano of great powers, both vocal and histrionic, in her impersonation of "Valentina," and who roused the house to a genuine outburst of enthusiastic applause after the great scene of the third act with "Marcel." The latter gentleman was worthily represented, as usual, by Emil Fischer, who, however, has little or no voice left in the lower register.

Gudehus, although he is evidently not as much in touch and sympathy with the heroes of Meyerbeer as with those of Wagner, was, nevertheless, a stately and very painstaking "Raoul." What he lacked in inspiration he made up in carefulness, and altogether his impersonation was a performance far above the average.

This was not quite the case with either Juan Luria's "Nevers," nor yet with Behrens' "Saint Bris," both of whom were conventional in the extreme.

Miss Islar's "Page" was rather pleasant to look upon, but her voice is somewhat threadbare.

The full cast was as follows:

"Marguerite de Valois".....	Jennie Broch
"Valentina".....	Pauline Schöller
"Urban," page.....	Olga Islar
"First Lady".....	Hannah Rothe
"Count de Saint Bris".....	Conrad Behrens
"Count de Nevers".....	Juan Luria
"Raoul de Nangis".....	Heinrich Gudehus
"Marcel".....	Emil Fischer
"Tavannes".....	Edmund Müller
"Cosse".....	A. von Hübner
"Maurevert".....	B. Lurgenstein
"Meru".....	P. Mastorff
"Bois Rose".....	A. von Hübner
"Night Watchman".....	W. Schuster

Miss Poleznik and complete Corps de Ballet.

"Les Huguenots" was repeated on Monday night of this week with the same cast, except that Mrs. Mielke took the part of "Valentina" instead of Mrs. Schöller.

To-night "Lohengrin" will be given for the first time this season, with Gudehus as the "Knight of the Holy Grail," while on Friday night will occur the first performance in this country of Smareglia's "The Vassal of Szeged," with Reichmann in the principal part, and at the Saturday matinee "Les Huguenots" will be repeated.

Sullivan's "Golden Legend."

THE New York Chorus Society under Mr. C. Mortimer Wiske gave their first concert this season at the Lenox Lyceum last Thursday night. A goodly sized audience assembled and applause was both frequent and indiscriminate.

The Thomas orchestra under Mr. Wiske's baton displayed a very antic disposition, and their position, combined with the curious acoustics of the building, made futile much of the solo work; for by the time it filled through to the audience it got badly tangled with the echo that lurks in the building and hopelessly enmeshed in the orchestral gulf.

Miss De Vere was a notable exception; her voice, slightly fatigued as it was, could be heard in every part of the building. Mr. Dufft, as strong voiced and as familiar with the music as he is (he sang the "Lucifer" at a Worcester festival), was often not audible.

Mrs. Hattie Clapper-Morris received an encore, and Mr. Wm. J. Lavin, who possesses in reality a sweet, sonorous tenor voice, which he uses with artistic skill, was not heard to good advantage for the reasons given above, although in Mr. Lavin's "Prince Henry" one could discern a musical temperament and one who phrased naturally and with good taste. But his voice failed to carry in the cavernous depths of the Lenox Lyceum. The chorus, considering their deficiency in male voices, did very well (for Mr. Wiske is a good driller), but their conductor should distribute his attention equally with the orchestra, so that the false entrance made by the soprano would have been an impossibility.

Still, we must not be too critical with a first night.

The society will doubtless improve after more drilling.

So will the man who had the bells, we hope.

As for the work itself, all that can be said is that it will not materially add to the fame of Sir Arthur Sullivan. A *pièce d'occasion*, it lacks utterly spontaneity, although it shows the practiced musician.

For the rural parts many of the choruses and solos will be acceptable, for they are easy, melodious and have that twang so dear to the heart of the psalm singer. "The Lost Chord" peeped forth in one of the finales, while the orchestration throughout is facile, pretty in coloring, never original and oftentimes commonplace in the accompanying figures. The next concert of the society takes place February 5, when Massenet's "Eve" will be given.

Pauline L'Allemand opens next Monday night in San Francisco, with her own opera company, in "Lucia."

MISS FAY.—Miss Amy Fay gave a piano conversation at Orange, Mass., last Wednesday, by invitation of the musical club there.

HOME NEWS.

NEW YORK.—Mr. Leo Goldmark informs us that the Society of German Dramatic Authors and Composers, of Germany, have by unanimous vote of the board of directors appointed him their legal and business representative for the United States.

BOSTON.—The program of the Boston Symphony Orchestra's eighth concert, in the Boston Music Hall, last Saturday evening, was as follows: Beethoven's "Coriolanus" overture; Goldmark's violin concerto, with Franz Kneisel as soloist; two melodies for string orchestra by Grieg, and Schumann's C major symphony.

SEIDL.—Anton Seidl's third orchestral concert at the Brooklyn Academy will be given on Thursday evening, December 18. The soloists will be Mrs. Mielke and Andreas Dippel of the German Opera. At the fourth concert Messrs. Gudehus and Fischer will appear.

THE MSS. SOCIETY.—The first public concert of the Manuscript Society will take place at Chickering Hall this evening, at 8:30. The following is the program:

Overture, "Count de Paris" (orchestra).....	Horatio W. Parker, N. Y.
Male quartet, the Schumann Male Quartet.....	Frank Van der Stucken, N. Y.
a Scherzo, a Romanzo, cello and piano.....	Arthur Foote, Boston
Adolf Hartdegen, Henry Holden Huss.	
Song, "Thou Knowest Not".....	Harry Rowe Shelley, Brooklyn
W. H. Rieger.	
"Meditation at Mount Vernon" (orchestral scene).....	E. C. Phelps
Recitative and aria (orchestral accompaniment).....	Homer N. Bartlett
Miss Emily Winant.	
Organ solo, concert variations.....	J. V. Flagler, Auburn, N. Y.
Serenade (for string orchestra).....	Silas G. Pratt, N. Y.
a Song, a Overture, "The Miller's Daughter".....	G. W. Chadwick, Boston
Perry Averill.	

Conducted by Frank Van der Stucken.

A FUND FOR FREE MUSIC.—Cincinnati has had for years the excellent reputation of possessing more public spirited citizens than any other city in the country, save perhaps New York. The action of Mr. J. G. Schmidlapp, in association with his high minded mother, in presenting to the city \$50,000 for the establishment of a fund for free music was not alone an exceedingly gracious thing to do, but it will go far to confirm the reputation that the city has borne for many years as the musical centre of the country. There is not another city in the country, not even New York, where there exists a fund contributed by men and women of catholic taste and keen appreciation of the less material needs of the people of a great city for furnishing high-class and popular concerts that shall be as free as the air. Wealthy men endow universities and libraries, establish museums of art and erect fountains and statues, but there are few who know that the names of the men and women who provide the people with free music will be as close to the heart, if not closer, of the great populace as they who do these other things. Mr. Schmidlapp and his mother may feel well assured that their names will live longer than a mere epitaph carved in marble or cast in bronze.—Cincinnati "Commercial Gazette."

SYMPHONY SOCIETY.—The second concert of the Symphony Society will be given on Saturday evening next at the Metropolitan Opera House, preceded by the usual public rehearsal on Friday afternoon. The program is as follows:

Overture, "Ossian".....	Gade
Concerto for piano (new).....	Burmeister
Richard Burmeister, pianist.	

Overture.....	From suite in D.....	Bach
Air.....		
Gavot.....		
Symphony No. 3, in F.....		Dvorak

BROOKLYN.—The second concert of the Brooklyn Philharmonic Society will be given on Saturday evening at the Academy of Music. The program will be as follows:

Symphony No. 4, "Consecration of Sound".....	Spohr
Concerto for piano, A minor, op. 54.....	Schumann
Franz Rummel, pianist.	

Symphony No. 8, F major op. 88..... Beethoven

THE JUCH COMPANY IN TROUBLE.—PITTSBURGH, December 7.—At the close of the performance of "The Flying Dutchman" by the Emma Juch Opera Company, at David Henderson's new Duquesne Theatre, last evening, the effects of the company were attached for a debt of about \$1,000. The proceeding was taken by the Strowbridge Lithograph Company and A. Van Buren, of New York. The company had arranged to leave at midnight for Galveston, Tex., on a special train of Pullmans, but it was 2:30 o'clock before it got away. There was great consternation among the chorus girls, who were detained until a settlement was made. This was done by Manager Charles E. Locke putting up \$500, and E. D. Wilt, manager of a rival local house, going security for the balance.—"Times."

HE HAS RESIGNED.—Mr. Edmund C. Stanton has resigned from the trusteeship of the Madison Square Garden.

ARTHUR MEES.—The first private concert of the Orpheus Society took place at Chickering Hall last Friday night. The Thomas Orchestra assisted. Miss Helen Dudley Campbell, a great favorite, sang some songs by Schumann

and Tchaikowski charmingly, and the club sang admirably under Mr. Arthur Mees' skillful leadership.

SPICKER CONCERT.—The program of the first Spicker orchestral concert, which takes place next Tuesday evening at the Academy of Music, is as follows:

Overture, "Sakuntala".....	Carl Goldmark
Concerto, No. 4, D minor.....	Anton Rubinstein
Mr. Franz Rummel.	

"Fritjof Symphonie".....	Heinrich Hofmann
Fritjof and Ingeborg.....	Elves of Light and Frost Giants,
Ingeborg's Lament.....	Fritjof's Return.
Wotan's Farewell and Magic Fire Scene (from "Die Walküre").....	Richard Wagner
Mr. Theodore Reichmann.	

"Huldigungsmarsch"..... Richard Wagner

MASSELTOFF.—Mr. Edwin Klahre, a talented young pianist and pupil of Liszt, is now connected with the New England Conservatory as a teacher of piano. Mr. Klahre has just married Miss Engelberg, of New York.

A SLIGHT ROW.—The Amberg-Streitmann imbrolio is settled, the tenor having gone back to St. Louis.

SOMETHING GOOD.—We have received Dorppel's Musicians' Pocket Almanac for 1891, and can recommend it to musicians.

ORGANISTS.—The Canadian College of Organists send us their constitution and by-laws.

GASTEL.—The Broad Street Conservatory of Philadelphia has engaged that excellent Lieder singer, Mr. Emil Gastel.

A RECITAL.—Robert Winterbottom gives a piano recital to-morrow evening at Chandler Hall, Brooklyn.

ARTHUR WELD.—The Milwaukee Symphony, under the able baton of Mr. Arthur Weld, will give a series of six concerts during the coming season, the first to take place December 18. Choice programs will be given.

FOREIGN NOTES.

VIENNA.—The programs of the next three concerts of the Vienna "Singacademie" comprise among other works a psalm by Hermann Goetze, a fragment from Cherubini's "Medea," a cantata by Friedemann Bach, and different choral compositions by Palestrina, Perti, Vittoria, John Sebastian Bach, Handel, Morley, Schumann, Schubert, Bruckner, Cornelius and Brahms.

PARIS.—If Aderer of the "Temps" may be believed the Paris Grand Opera will shortly produce for the first time in France Beethoven's "Fidelio," with Rose Caron in the title rôle. The directors think of adopting the beautiful French version which has been in use at the Brussels Monnaie Theatre and which contains the recitatives composed by Gevaert in place of the German dialogue of the original.

LEIPSIK.—The weekly conservatory concerts have been resumed at Leipzig. The masters and pupils only participate, and of course there are mostly solo performances, although the small orchestra founded originally by Director Günther is already doing some good work. The great good which these concerts achieve is to draw the pupils' attention to the style of the compositions to be performed. This is a happy diversion from the technical studies which when practiced to exaggeration, as nowadays is often the case, are slow but sure poison to musical art as such.

REINHOLD HERMAN'S NEW OPERA.—The musical public as well as his many American friends will be interested to learn that Reinhold Herman's opera, "Lancelot," is to be performed in the early part of 1891 at Braunschweig (Brunswick), Germany. Baron von Wangenheim, the intendant of the opera house there, is causing every preparation to be made for a generously elaborate production of the work in all details of scenery and stage management. No more favorable spot in Germany could have been chosen for the bringing out of this opera, which in its preliminary rehearsals has created great enthusiasm and elicited boundless praise both from musicians and amateurs. The music is exceedingly brilliant, full of strong climaxes and replete with melody. It is entirely original, not aiming to affect the qualities of the ultra modern school, but to be simply and purely music agreeable to the ear, which shall properly illustrate, by the decoration and enlightenment of tone color, varying emotions of the acting characters in the drama. Though he undoubtedly possesses a perfect knowledge of established methods of composition in each school and every time, yet Mr. Herman is entirely unbiased in his manner of writing, which declares only his own peculiar and especial genius.

Pollini, the well-known manager, to whom Alvary is now under contract, is in treaty with Mr. Herman with regard to producing another of his operas—"Vineta"—at Hamburg. It is probable, however, that "Lancelot" will appear first and in the course of a few months.

The opera house at Braunschweig stands on a terrace in front of the fine grand ducal park, overlooking the city. The musical director is Hermann Riedel, quite a celebrated as well as an exceedingly gifted conductor. Thus the

opera is in good hands and will be carefully cast also. "Lancelot" will be a Mr. Schroetter, a dignified tenor, whose voice, if not in its first freshness, is yet entirely under control from its highest to its lowest register. "Queen Guinevere" is to be sung by Miss André, who in many characteristics resembles Lilli Lehmann. Mr. Settekorn, Miss Gerl, Miss Walther and others complete the catalogue of artists.

The public of Braunschweig is more than usually musical and appreciative, having been educated to good things by men of high artistic aims, among whom may be mentioned Franz Abt, who was, from 1855 until his death, Kapellmeister of the Hof Theatre in that city.—The "Sun."

A CABLEGRAM.—On Wednesday last the new opera of "Benvenuto," by Eugène Diaz, was produced at the Opéra Comique, Paris. Rather weak music, with anti-Wagnerian tendencies, but with charming ballet. The scene is Florence. "Benvenuto" has just discarded his old flame, "Pasilea," and being attacked by her brother, slays him. He is imprisoned and condemned to death, but is sent into exile instead. "Pasilea," seeing her vengeance escaping her, endeavors to kill a girl who has won "Benvenuto's" affections. Her plans fail. He is released, and they fly together.

LONDON PAPERS ON PEROTTI.—The following extracts are taken from London papers:

The cast was an admirable one. Perotti was, on the whole, perhaps the best exponent of "Tannhäuser" that we have yet seen on the London stage. His fine voice was well suited to the music, particularly in the scene of the song tournament and in the trying music of the last act; while as, despite his Italian name, he is a German by birth and a Wagnerian artist by training and experience, he is thoroughly conversant with the dramatic necessities of the part.—London "Daily News," Wednesday, November 18, 1890.

The cast was unquestionably strong. "Lohengrin" was impersonated by Perotti, whose fine voice and noble stage presence eminently qualified him for the leading character, and who was in some respects the best representative of "Lohengrin" that has been seen at the Royal Italian Opera.—The "Observer," November 9, 1890.

The title part was taken by Perotti, whose fine voice commanding stage presence, graceful acting and polished vocalization fitted him exceptionally well for the rôle of "Lohengrin." He won a great and genuine success and shared the chief honors with Mrs. Albani.—The "People," Sunday, November 9, 1890.

The Musical Idea.

By M. DAUBRESSE.

(Translated from "L'Art Musical.")

A MUSICAL idea is a succession of sounds, linked together according to certain rules, and striking the ear with a sense of completeness.

Musical sounds differ from those which are articulated in that they do not present to the mind any representation of form or recall the appearance of any object. A musical idea may be considered as essentially a perception. It is itself. The rules which govern the connection of sounds have a dual *raison d'être* in our organization and in our artistic practices. Those belonging to the former category depend solely on our physical constitution, and are, therefore, universal; man, in spite of different degrees of civilization, having everywhere the same physical constitution; invariably the individual only changing to any appreciable extent at the expiration of periods of such length that they may be considered as of indefinite duration; necessary, because without them music would cease to be.

As examples of these rules may be given the necessity which compels the composer to employ sounds of which the pitch is within the limits distinguishable by the human ear; only to use in vocal music certain intervals suitable to the human voice and only to employ dynamic effects with a due regard to contrast. The laws which are the result of our artistic practices are of quite another kind. The consequences of a secular education, they become modified with our own habits; they differ with time, place and race; many of them, accepted only a few years ago, are falling into disuse; many of them, unknown or disregarded up to the present, tend toward recognition and even toward acceptance as rules. The work of our modern schools consists in teaching or forcing on the public new principles, new methods of composition—doubtless destined to disappear some day like their forerunners—but which have considerable influence on all contemporary musical work.

A musical idea strikes the ear with a sense of completeness; in other words, every succession of sounds constituting an idea tends to a conclusion, to a point of rest indicated by a cadence. To be easily grasped by the listener a musical idea should be comparatively short. It usually comprises two, four, six or eight bars.

Having been stated, its development follows. It is in this process of development that a large portion of the charm of the power of abstract music (abstract music being understood as that which is not subordinated to any text, to any poetry, French or foreign—in a word, instrumental music) consists. To develop an idea, to make its thousand facets flash, to conceal it by brilliant embellishments, then to show it in its simplest form; to make it graceful, gloomy, languishing, then to restore its original vivacity; to compress it and again unfold it; to compel the delighted listener to follow its windings, to lose it, to find it, to seek it again, that is the true province of music, the secret of its

irresistible attraction, of that exclusively musical enjoyment which it alone is capable of bestowing.

To obtain an exact notion of what is called the musical development of an idea, special attention should be devoted to the fathers of modern music—Händel and J. S. Bach. It is in the latter, above all—in his suites, his inventions, his "Well Tempered Clavier," and particularly in his fugues—that the development of an idea may most profitably be followed. It is in these that one can admire the inexhaustible fertility with which from a theme of two, three, four or six bars he extracts whole pages without a moment's weariness, a moment's feebleness, without a shadow of a doubt as to the choice of ornament or the proper road to follow.

It is a pleasure, and a very great one, to follow, bar by bar, phrase by phrase, the musical idea in its original form, through all its rhythmic and melodic changes. It is with ever growing charm and sentiment of profound respect that one listens to this great master and perfect musician, who has no need, in order to make himself understood and loved, to call poetry or painting to his aid. Here is in truth music for its own sake; the idea sufficient in itself. Here indeed he who truly seeks shall surely find.

If the study of Bach seems at first a little arduous, some of Händel's—the simpler secrets—may be sought in his charming variations on a theme of a few bars. It is very easy to follow the musical idea in its primitive form in the various rhythmic, melodic and harmonic changes to which he subjects it. As good instances of his clavichord music we may cite the suites I. to XV., and a chaconne which comprises no less than sixty-two variations.

Again, if the study of Händel should seem too difficult, we will refer you to the sonata in A major of Mozart. In these eleven delicious variations one can follow with ease the transformations of a given musical idea.

It is important here not to confound variations and developments. These two words are not synonymous.

To vary a theme is to modify it either melodically by the "augmentation" or "diminution" of its members; or rhythmically by changing its note values, or harmonically by changing the relations established between the constituent notes of its harmonies.

To develop a theme is to cause successively all the musical forms which it is capable of containing to spring forth; to variously combine the elements of which it is composed, and to extract from them, at will, new themes.

The preparatory study of a varied theme leads to the comprehension of a developed theme.

Henceforward these two words will be no longer used as synonymous.

A musical idea without developments does not uniformly continue without pause or rest till it reaches the conclusion which gives it completeness. Like a literary idea, it is subdivided into phrases; some of principal importance, others of less value, sometimes omissible, which come between the former and may be styled incidental. It is comparatively easy to make a logical analysis of a page of music and to indicate the punctuation required (especially in classical music). Some notions of harmony, a knowledge of the various cadences indicative of rest and a feeling for tonality are all that are necessary.

An idea presented in a certain key generally concludes in the same key, and unless considerably developed its modulations are of short duration, and are generally made to neighboring keys. The appearance of a second idea is characterized in the majority of cases by a sudden or by a prepared modulation, or more rarely by a change of rhythm.

A succession of musical ideas constituting the musical discourse is called a "piece" (*morceau*)—symphony, sonata, concerto, suite, &c.

A classical piece, such as a symphony or sonata, does not contain more than two, three, or at the most four ideas of unequal importance, in each of its portions (allegro, andante, finale).

The succession of these ideas according to a certain plan constitutes what is called the form of the piece.

The form of the symphony differs little from that of the sonata, but in symphonies the tracking of the ideas becomes of almost insurmountable difficulty when only piano arrangements are available. The mutilations to which they have to be subjected to adapt them to this instrument make them unrecognizable. We do not here speak solely of the effects of *timbre* and contrasts of sound, which completely disappear, but of the very structure of the work. Analyzing under such conditions, one becomes liable to grave misunderstanding, which a glance at the score would have prevented.

The study of the orchestral scores of our great masters is one of the most profitable and attractive that it is possible to make. Nowhere is the pleasure of learning and understanding more keenly felt. For those who love her truly music reserves a deep and mighty joy, of which no other art possesses the secret. Nothing, either in poetry or in painting, affords the artist a happiness comparable to that which he experiences when, after having meditated, searched, examined and fathomed, score in hand, one of our great musical compositions he finds himself in a concert hall.

Then he realizes his dream, eagerly listens to idea after

idea unfolding itself, and hears again and again the ineffable melodies which have charmed him. Stirred to the profoundest depths of his being, he experiences a supreme joy of incomparable intensity, afterward leaving in its place a sense of regretful loss and an inextinguishable desire for the recurrence of his felicity.—London "Musical World."

Xaver Scharwenka.

XAVER SCHARWENKA, the great pianist, to whose American debut all our lovers of art are looking forward with the most intense interest, had gathered around him on November 4 last a most select circle of artists, comprising all the musicians and critics of note in the German capital. This company had been invited to the Philharmonic Society, in Berlin, to judge of the merits of a scene from his opera "Mataswintha." One hundred and twenty-five pupils of the Scharwenka Conservatory, Mesdames Hiedler and Assmann, and the tenor Rothmühl, all three members of the Royal Opera Company, took part in the production. The performance made a deep impression on the audience, who testified their appreciation of it by enthusiastic applause. The same selections from the opera will be given in the first New York Scharwenka concert, which, as already previously reported, will take place on January 24 at the Metropolitan Opera House, with the assistance of Anton Seidl and orchestra and a grand chorus of mixed voices under the leadership of Frank Damrosch. The firm of Behr Brothers & Co., to whom, as is well known, belongs the credit of bringing this eminent artist to the United States, are entitled to the sincere thanks of every lover of music.—N. Y. "Figaro," December 8, 1890.

Chicago Notes.

THE first faculty concert of this season by the Chicago Musical College took place at Central Music Hall the evening of December 2. An original overture called "Odysseus," by Mr. Walter Petzet, was given. Mr. Louis Falk played a beautiful organ fantasia by Behrens. Mr. S. E. Jacobson contributed the first movement of the Mendelssohn violin concerto and "Introduction and Capriccio," op. 28, by Saint-Saëns.

Mr. August Hyllested played the Beethoven E flat concerto. Vocal solos by Miss Eva Emmet Wycoff and Mr. L. E. Phelps were given, and the concert ended with the march from Mendelssohn's "Athalie." Mr. Walter Petzet was musical director.

One of the most enjoyable concerts of the season in the city of Chicago occurred the evening of December 4 at Central Music Hall. The occasion was Mr. Seebeck's annual concert. Mr. Seebeck had the assistance of a fine string quartet, Miss Christine Nielson, contralto; Miss Etta Williams, soprano, and Mr. Wainwright Mockridge, tenor. Mr. W. C. E. Seebeck is one of the most versatile artists and in many respects it would be hard to find his superior; his services to the art are untiring and constant, and he is justly entitled to a generous support by the Chicago public.

A Beethoven historical recital was given by the American Conservatory of Music at Chickering Hall, Chicago, Wednesday evening, December 3. The program was a most interesting one, being prefaced by a few remarks from the director, Mr. J. J. Hattstaedt, upon Beethoven's artistic life and mission. The instrumental part of the program was given by Miss Gertrude Hogan, Messrs. Harrison M. Wild, Josef Vilim and Frederick Hess, while Mrs. Viola Frost Mixer and Mr. Frank Ambler gave the vocal numbers in an artistic and finished manner.

Mr. Chr. F. Balatka made his first appearance, since his return from Europe, at Central Music Hall, Chicago, last Friday evening. His *pièce de résistance* was the G minor piano concerto by Saint-Saëns.

At the Chicago Press Club entertainment last Thursday, at the Columbia Theatre, in the city of Chicago, Miss Gussie Cotlow, the child pianist, and Master Leon Marx, the young violinist, participated.

STRICKEN IN HARNESS.—While the orchestra of Palmer's Theatre was playing the overture previous to the rising of the curtain on the first act of "The Middleman" last Monday night, one of the musicians, Herman Kiestenmacher, sixty-four years old, of New Brighton, S. I., fell forward in his chair and sank to the floor. He was removed to one of the dressing rooms, where it was found that he had been stricken with apoplexy. An ambulance was summoned and he was removed to the New York Hospital.

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THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

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All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, DECEMBER 10, 1890.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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HARRY O. BROWN, ASSOCIATE EDITOR.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 286 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BREITENSTRASSE, LEIPZIG.

WE are pleased to announce that Messrs. F. W. Baumer & Co., of Wheeling, W. Va., have opened a branch piano and organ house at Washington, Pa., where they intend to push the business with their characteristic energy.

ON the program of the new Worcester Theatre, Worcester, Mass., the Chickering piano is advertised immediately below the cast, but the piano in actual use by the conductor in the orchestra is the New England. Such at least was the case when "The Red Hussar" and other opera companies appeared.

THE Davis Brothers Music Company was incorporated at Savannah by Judge Falligant. The incorporators are H. C. Davis, L. E. Davis, A. P. Davis and Gustave Kiesling. Their capital is \$75,000, actually paid in, with the privilege of increasing it to \$250,000. The Davis brothers are very active members of the piano and organ trade.

THE advertisements of Messrs. C. C. Briggs & Co., which are at present attracting so much attention, serve not only to increase the reputation of their name but also to illustrate the enterprise and originality of the firm.

While it is quite true that a piano must be its own best recommendation, yet agents need and cannot fail to appreciate such substantial and intelligent advertising backing as the Messrs. Briggs are now giving their representatives.

WE would call the attention of the "Piano, Organ and Music Trades Journal," of London, England, to this paragraph in a puff of the Bridgeport Organ Company contained in their November issue:

In our advertising columns will be found particulars of the United States Government award for the best organ made, and the Bridgeport Organ Company informs us this has been of great value to them in leading to orders.

There is absolutely no such thing as a "United States Government award" for organs or for anything else in the world. The United States Government has no right, no power and no desire to put its official stamp of approval upon any article whatsoever.

Such an advertisement would be laughed at in the United States, and as it is used abroad only to give a false impression we would most strongly suggest to

our contemporary that in the interest of fair play, of common sense and in the interest of their other advertisers of American organs they should refuse to insert it hereafter.

HARVEY A. WOODWARD, who conducted the piano and organ business at Portland, Me., formerly known as Woodward & Sumner, made an assignment with liabilities at \$40,000. We understand that he sold some of the line of goods controlled by M. Steinert & Sons., but that his indebtedness to that house is small.

AMONG the callers at this office during the past few days was Mr. Edward H. Story, of Story & Clark, Chicago; Mr. P. J. Healy, of Lyon & Healy, Chicago; Mr. Otto Sutro, of Baltimore; Mr. C. F. Brewer, a dealer who does a large trade at Ocala, Fla., and Mr. A. J. Wildpret, representing the Mason & Hamlin Organ and Piano Company.

MR. OTTO SUTRO, of Baltimore, will in all probability soon announce a series of classical piano recitals to be given in that city after New Year. The pianists are not all selected, but we believe we can, without danger of error, state that among them will be Mrs. Bloomfield-Zeissler, Miss Cecilia Gaul and Miss Aus der Ohe. Mr. Sutro will use the Steinway piano for these recitals, which promise to be exceedingly interesting.

THE firm of Bruce & Ball, the Lafayette, Ind., music and piano dealers, has been dissolved, Mr. Charles H. Ball retiring. Mr. Bruce will hereafter conduct the business. These two gentlemen, by strict attention to business, have built up an excellent trade and their names rank as one of the best music firms in the State of Indiana. Mr. Bruce thoroughly understands all its requirements and will continue to conduct a first-class establishment. Mr. Ball has not yet decided on his future plans, but has several offers under consideration and may go into the piano trade on his own account.

THE music trade is getting along in great shape and all kinds of inducements are constantly offered to persons who are in the field for a piano and organ. Here is a good chance as advertised in Waco, Tex.:

D. H. SPENCER

WILL EXCHANGE PIANOS AND ORGANS

For Horses for 30 Days Only.

405 Austin Ave., Waco, Texas.

NO matter what may be the nature of the arrangements made by the piano manufacturers of this city with their striking varnishers and finishers, the Piano Manufacturers Association of New York and Vicinity remains intact, and all the arrangements made by the members of the association with the striking workmen are made with the knowledge and sanction of the association.

At the last meeting of the association Messrs. Hazelton Brothers were expelled by a unanimous vote and it was decided to give them written notice to that effect. The expulsion of Hazelton Brothers—a most important step—was due to the interpretation given by the association to their conduct toward the same, particularly as they had been among the first few houses that signed the original call for an association of the piano manufacturers to meet the demand of the varnishers and polishers. Messrs. Hazelton Brothers justified their subsequent action by stating that they were under the impression that the whole trouble would be adjusted in a few weeks and that they, prior to the call, had already submitted to the demands of their men.

The association, it seems, took a different view of the matter.

LATE advices from Philadelphia report that typewriters are largely bulling the piano trade.

IT is probable that Mr. C. H. Henning will be made the president and manager of the Henning Piano Company now incorporated. The officers have not been definitely determined upon, except in Mr. Henning's case. Further particulars in next issue.

WE publish to-day verbatim the first of the two indictments found by the United States Grand Jury of New Jersey against Daniel F. Beatty for defrauding through the United States mails. The other indictment will appear in these columns as soon as possible. We publish them to complete our Beatty record.

AS between Freund and Flechter, the financial centres of two hemispheres are now fearfully perturbed to ascertain whether in the long run Freund will swallow Flechter or Flechter swallow Freund. At 11:30 last night the betting stood 100 to 80, with the odds in Freund's favor, although the latter is known to be exceedingly windy most of the time.

THE Circuit Court at Cincinnati has reversed the judgment in the case of Smith & Nixon v. Cohen & Co. The ground of the reversal is that to allow an obligation payable in a piano to be converted into a money demand, where there had been an offer to deliver the piano, as alleged in this case, would be contrary to any principle of law or justice with which the reviewing court is familiar. D. D. Woodmansee for plaintiffs in error; Wilby & Wald contra.

WE are obliged to inform our readers that the last issue of THE MUSICAL COURIER, that of December 3 (the Metropolitan Opera House special), is almost entirely sold out and we are unable to supply many orders. We have on hand a small number of the Metropolitan Opera House artists' supplements (containing sixteen portraits), which we can furnish at the rate of \$1 per set. Those who wish to procure these had best send in their requests at once, as the supply is very limited.

THE Pease Piano Company are unable to keep abreast of their orders, although since their retirement from the Piano Manufacturers' Association they have been working overtime and doing all in their power to catch up. The new designs in uprights that they first sent out a few months ago have "caught on" and are going "like hot cakes."

The piano was never better, and consequently the business was never better, and there you have the whole story.

WE thank Messrs. Decker Brothers for the receipt of the first calendar sent us by a piano house taking in the coming year, and wish to them that their trade for the new year may be as handsome as the design of their new card. There is no firm in the whole line of piano makers that better evidence their aesthetic standing than Messrs. Decker Brothers by the printing matter that they send out. Their catalogue of last year is a standard book in the trade, and has never been equaled in literary excellence or typographical beauty.

THE year 1890, which will last but a few days longer, when these lines reach the eyes of our readers will be known as a red letter year in the history of the house of Haines Brothers. There were people who wondered when their mammoth Harlem factory was erected not so very long ago, but the wisdom of Mr. Napoleon J. Haines, Sr., is again demonstrated by that move. The building has been taxed to its utmost capacity by the increased demands for the Haines piano, and if orders continue to come in at the present rate the firm will enter the year of our Lord 1891 with enough work ahead of them to keep them busy for a long time.

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JOHN C. FREUND OUT.

It seems that in accordance with predictions made from time to time in THE MUSICAL COURIER, and in order to indorse the prophetic attributes with which this paper is endowed, John C. Freund has once more quitted music trade journalism, if temporarily only, by being obliged to retire from the "American Musician." Freund has added one more to his many successful failures as a journalist, and if he has not succeeded in wrecking the "American Musician" it will be due to an extraordinary concatenation of events by means of which the stockholders will be enabled to survive the crisis.

As it is Freund has once more demonstrated that he cannot bring any newspaper scheme to a successful issue; that his pretenses are false; that his schemes are mental vapors; that his views of men and of the affairs of men are idle conjectures based upon an inordinate self conceit and vanity which prevent him from attaining that highly prized quality called common sense. If it were not in his present distress a rather harsh assertion we would be tempted to call him a fool, for there is no evidence that he possesses any compensating mental property that can rescue him from the condition that is generally accepted as an evidence of downright foolishness.

However, there is really no necessity to engage in any philosophy as to the whys, the wherefores and the etceteras of this periodical bankrupt and itinerant journalist. Freund cannot help it, and that is all there is in it.

He has already secured offices from which he proposes to issue his next music trade journal, and which in due course of time will follow in the wake of its predecessors. This new music trade journal is to be specially conducted to "fight the Steinways," as he terms it, and Freund will again make his peripatetic pilgrimages to various firms and endeavor to convince them that it is about high time to get up a paper "to fight the Steinways."

The peculiarity about the present state of affairs is that he has just had a paper that fought the Steinways, and we all know what the result was.

The chief backer of this new scheme is said to be V. S. Flechter, a violin dealer in Union-sq., who has made a great deal of money and who has a grudge against Mr. Tretbar because of the latter gentleman's neutrality in the now well-known Franko case. Freund is also said to claim that C. G. Conn, of Elkhart, Ind., and W. W. Kimball, of Chicago, are to "back" him in his new venture. E. H. McEwen, old man Markstein, T. Leeds Waters, George M. Guild and John J. Swick are prepared to work for the interests of the newspaper. Mr. R. H. Rodda may take a hand in editing the new fake, and the old Italian violin department with a diamond annex is to be under the special control of V. S. Flechter, who will be of valuable assistance in getting up affidavits on circulation.

Just as we are going to press we learn that overtures have been made by the editors of the music trade "Free Press" looking toward an amalgamation of Freund's new paper and their dark blue sheet, with a view to the formation subsequently of a huge syndicate, for the purpose of securing advertisements from piano and organ manufacturers, to be paid in advance. The negotiations are in abeyance, as no selection of treasurer has yet been made, Mr. Freund refusing to consider the name of E. H. McEwen for that position, likewise declining the office for himself for reasons best known to his creditors.

We are prompted to deny the rumor that prevailed in reference to Mr. Gildemeester's resignation and subsequent acceptance of the position of general manager of the new paper, with Frank King as as-

sistant. Mr. Eddy Gottschalk may act as private counsel, but nobody will know it if he does—probably with the exception of his family.

In the meantime John C. Freund is spending considerable time in hunting up an appropriate title for the new adventure. We suggest "My Fifteenth Racket" or "Try, Try Again," a weekly paper devoted to myself and me; or for a change he could call it the "Happy Buster," or the "Bankrupt's Lament." There will be no difficulty in finding a proper name for the new Journal with a capital J, but without any other capital.

There is no use treating this thing seriously; Freund, no doubt, looks upon the whole scheme as a joke himself.

CHASE BROTHERS PIANO COMPANY.

Muskegon, Grand Rapids, Chicago.

SO much has been said of late about piano manufacturing in the West that it is of interest to glance at one of the representative institutions of the West—the Chase Brothers factory at Muskegon, Mich. We are unable to present our readers with a pictorial view of the new buildings, but will do so at an early date.

It should be borne in mind that the Chase Brothers Piano Company is not a new concern, but that it was engaged in manufacturing pianos originally in Richmond, Ind., and subsequently at Grand Rapids, Mich., before the starting of the new enterprise at Muskegon.

A visit to the Muskegon factories will reveal to the eyes of a practical piano man a plant that in design, extent and general perfection ranks among the leaders of the country. With a practically unlimited financial backing, with a large fund of local enthusiasm, and with years of experience and a successful established business, we cannot see but that under the new auspices the Chase Brothers have entered an era of prosperity that will exceed their most sanguine expectations.

The new building located on the water front of the Eighth Ward of Muskegon, with the electric street car line passing the door, is a structure 224 feet by 50 feet, four floors high. Besides this there is an engine and boiler house 50 feet by 50 feet, two stories in height, and a warehouse 30 feet by 80 feet, and a dry house 30 feet by 30 feet.

These figures will give a general idea of the magnitude of the factory buildings, but one must personally visit and inspect them to gain an accurate idea of their design and their general fitness for the purposes they are used for. The entire system is lighted by electric light generated by a private dynamo, and heated throughout by steam. The location of the plant gives the advantage of direct railroad connection by switches which connect with all roads tributary to Muskegon; several acres of dockage where timber is stored and abundant land for the erection of workmen's cottages, which already are springing up in all directions. The Chase Brothers received from the citizens of Muskegon several valuable tracts of land adjacent to the factory buildings, and its value has increased many fold by the impetus given to building by the new enterprise.

The engine house is equipped with a large Corliss engine that supplies the power for the entire establishment, and every known machine of practical value in piano construction is embraced in the fitting up of the workshops.

Now, a few words as to the instruments themselves. Mr. Milo J. Chase has long been known in the piano fraternity as a practical piano man as well as an exceptionally clear headed and far seeing business man, and when we add that of his four sons Mr. Clarence A. Chase superintends the mechanical operations of the factory, Mr. Braston S. Chase has charge of the

action and finishing departments and Mr. Leon E. Chase attends the tone regulating we have given a sufficient insight into the personnel of the shop to indicate what excellence one may expect from such an aggregation of experienced men.

Some of the particular points claimed by the Chase Brothers are a framework for uprights consisting of eight upright posts with a diagonal brace to sustain the strain of the bass strings, a pin block—built up in the treble of six and in the base of nine thicknesses cross banded, and a heavy iron frame with strong bolts connecting it with every post as well as the pin blocking having an estimated sustaining power of over 100 tons.

Of this last feature they say in their last catalogue: "Other things being equal, the durability of a piano depends upon its standing in tune, and we think that experts will agree with us, that in the construction of our pin block and the combination of wood and iron in our framework there is no piano on the market that is so strong and durable." As a practical proof of the justness of their claim of excellence in this respect we need but quote from a contemporary the following:

One or two pianos of almost any make may find their way into large schools and signify nothing; but when the largest music school in the United States, "Cincinnati College of Music," takes first one piano, then another, until they have 11 Chase pianos in constant use, it means that they are satisfied with the Chase. A piano that will stand school use for three years will last any family a lifetime.

"The cases of the Chase Brothers uprights are built up of five or more thicknesses, securing great strength and beauty of finish and doing away with the checking of the varnish or veneer."

Their new scale No. 2 has a full iron frame running up over the pin block, and constructed so that they do not have to drill through the iron frame for the tuning pins, as is the case with many others who use the full iron frame. This insures direct bearings and the full length of the tuning pin in the block, giving a firm quality of tone.

It is arranged so that the pin block rests both upon the rabbit in the upright posts and upon the ledge of the iron frame thoroughly bolted together, making a combination of iron and wood that absolutely prevents yielding, giving strength, durability, quality of tone and power of standing in tune.

In their last catalogue will be found an illustration showing the construction of the framework and pin block and one exhibiting the new upright scale with full iron frame, with patent convex sounding board, with "acoustic exhaust," of which a Cincinnati contemporary says: "Of all the parts of a Chase piano none is treated with more attention than the sounding board, which may be called the lungs of the piano. Mr. Chase has given to this important member a vast amount of thought and skillful experiment. The peculiar construction of the Chase sounding board has excited the admiration of all experts who have examined it critically." The catalogue continues: "The sounding board is intended to augment the string tone and should vibrate in perfect sympathy with the note struck and not mingle with other notes. The sounding boards of every other make of pianos are glued fast on all sides, and when a note is struck the undulations of the board run at right angles from the bridge, until they meet resistance at the point where the board is glued fast, when they recoil and run into and mingle with other notes, producing the short, false tones so prevalent in upright pianos."

When in August last it was announced that Chase Brothers had formed a combination with Chickering & Sons the trade awaited with the keenest interest the starting of the business in their present magnificent Chicago warerooms, and they have ever since been watching the progress it has made. In a fall which has been a remarkable one for its dullness in the piano trade the Chase Brothers have been running their plant on full time, even continuing their Grand Rapids establishment to keep pace with the demands for their goods.

The outcome of the Chicago combination is waited for with every confidence by the trade in the ability of Mr. M. J. Chase to engineer it to success.

ACTION REGULATOR WANTED—A good action regulator who wants a steady job out of town, fine piano to work on, regular pay, good wages. Address, "Regulator," care of this office.

BEHNING & SONS

To Pay 100 Cts. on the \$.

A COMMITTEE OF CREDITORS TO ASSIST.

THE first meeting of the creditors of Behning & Sons, the piano manufacturers, who assigned on November 29, was held at the office of Lachman, Morgenthau & Goldsmith, in the "Tribune" Building on the afternoon of December 3, and was quickly followed by another meeting on Friday last in the same office, when a settlement was proposed and accepted by means of which the firm are to pay 100 cents on the dollar in five equal payments, the first beginning in 12 months and running thereafter at 18, 24, 30 and 36 months, with interest.

The creditors—merchandise, advertising and cash—are all placed on the same footing, no preferences being made, and a committee of three creditors was appointed under whose supervision and advice the business is to be conducted. This committee consists of Mr. E. P. Steers, president of the Twelfth Ward Bank; Mr. Jacob Doll and Mr. Wm. Tonk, an excellent committee all the way through.

The liabilities and assets are about alike, each side of the ledger representing about \$80,000, and the following is a list of the creditors, which, with a few slight discrepancies, exhibits the division of the liabilities:

Liabilities.	
Jacob Doll.....	\$12,820.60
H. C. Harney & Co.....	4,381.60
Wm. Tonk & Brother, agents for Herrburger-Schwander.....	5,968.14
Richard Ranft.....	1,508.46
Sylvester Tower.....	2,840.51
L. F. Hepburn & Co.....	1,389.46
Bornhoft & Gollnik.....	2,389.95
Wm. Tonk & Brother.....	5,311.42
Twelfth Ward Bank.....	1,680.00
New York Pianoforte Key Company.....	1,187.85
C. H. Monteath.....	1,509.48
A. Steers.....	617.65
Kilpatrick & Roylance.....	469.72
Ehrhardt & Hagen.....	596.16
Hotop & Co.....	407.24
Wessell, Nickel & Gross.....	808.50
Alfred Dolge.....	791.57
F. C. Langdon.....	989.64
George Bothner.....	519.44
M. Feigel & Brother.....	1405.00
Davenport & Treacy Company.....	361.28
F. W. Devoe & Co.....	271.82
Hammacher, Schlemmer & Co.....	268.04
Charles Townsend.....	478.36
Charles Pfriemer.....	285.29
David Scheele.....	382.60
Kilpatrick & Co.....	712.75
Joseph Scheina.....	728.50
F. Radle.....	210.00
Henry Haas & Son.....	164.95
Henry Beck.....	1405.00
Mrs. Wendlandt.....	4,130.00
Mrs. Henry Behning.....	13,819.47
A. Allen.....	1,350.00
J. J. Nestelt.....	375.00
Max Tonk.....	350.00
Astoria Veneer Mills.....	334.78
Robert Prior.....	135.00
Stevens & Roylance.....	600.00
Insurance.....	678.00
Norton & Christman.....	400.00
Leo v. Raven.....	404.50

These amounts, together with some advertising bills and a liability due the Mount Morris Bank, constitutes the total of liabilities.

The Harry Freund Account.

There is, however, one account to which the attention of the assignee must be called, as it may interfere seriously with an absolute legal settlement of the affairs of the firm if an attempt be made to include it on the same basis with other accounts in the list of liabilities. It appears that Harry E. Freund, the editor of the wishy-washy trade paper known as "Freund's Music and Drama," figures as a creditor to the amount of \$1,500, part of an advertising contract of \$2,500 (\$1,000 of which has already been paid) secured from Behning & Sons under circumstances and conditions which we do not propose at this time to explain, but the mere reference to which should induce Harry E. Freund at once to withdraw all further claims against Behning & Sons. There are also said to be in existence indorsements or accommodation notes given by Behning & Sons to said Harry E. Freund subsequent upon the remarkable transaction that resulted in the issue of the original \$2,500 in notes above referred to, which accommodation notes or indorsements could not be refused without exposing the extraordinary \$2,500 transaction, and these indorsements or accommodation notes should also not be included in the settlement.

We protest in the name of all that is honest, decent and fair, and for the sake of avoiding the publication of a transaction the details of which might reduce the number of music trade journalists with which this country is blessed not only by one or by two at a lick—we protest against the payment of this claim against Behning & Sons being put among the legitimate liabilities of the house. They do not owe it; Freund

never could have given them the value represented by the indebtedness incurred in a monstrous and most outrageous manner. There should be no hesitation in absolutely striking from the list of liabilities this claim and all indorsements given in connection with it or given to satisfy Harry E. Freund, and if Freund proposes to sue on it there would be no further question as to the outcome of the litigation.

It is a curious thing to look into the methods of these Freunds and the manner they adopt in various and devious ways to mulct the piano and organ trades. Is this thing to continue forever? Are piano and organ houses simply in existence to support two overgrown bums, who do not even understand the first principles of musical instrument construction; who take no interest in the trade except what can be made out of its members; who traduce the greatest men in it, and then sell themselves for a pittance; who scheme and scheme and intrigue and humbug people right and left; whose whole life is a false pretense? How much longer are these Freund rackets to continue, anyhow? We are beginning to view them as the great, the perennial standing joke of the music trade. But how about the trade itself?

In reference to this Behning & Sons matter, we hope that the settlement will not be impeded by any efforts to include the Harry E. Freund claim. It should be thrown out without any further consideration; it has no legal status. The creditors of Behning & Sons and the trustee should not shoulder it. It is a fraud claim.

ESTEYS OF BRATTLEBORO.

AS music tradesmen will remember, some few years ago there was a sudden "slump" in the reed organ business. It came without reasonable warning, that is, there were no previous indications that gave a forecast of the condition. All at once it was upon us—bang! and some concerns went to the eternal bow wows immediately, if not sooner.

People said that it was because of the ascendancy of the cheap upright piano, and people said it was because of the tremendous output of some big organ concerns in Chicago that turned out so and so many organs as they would so and so many stoves, and people said this and people said that, and all that anyone could find out was that the organ business was *ausgespielt*.

There were exceptions, in fact there were several of them, but perhaps the most prominent of all was the Estey Organ Company, of Brattleboro, Vt., and everywhere else.

Now, Brattleboro, Vt., is a good bit off the line of large cities hereabouts, and there aren't so very many people who have the time and opportunity to see it and to go through its tremendous works. Of course some of the big agents have been up in times gone by to see "the Deacon" (God rest his soul), and they as well as others will go up occasionally to see Colonel Estey and Colonel Fuller (he of astronomical aspirations); and those who repeat their visits see some new addition each time, while those who see the whole scheme for the first time will be astounded and gratified and pleased and come away glad that they have been there, and go about telling others of it.

We would take up too much space in this issue to give an account of what one may see in Esteyville—no Brattleboro—but we want to suggest right here to every man who is coming on East after the holiday trade is over that he shall include in his itinerary a trip to the Estey shops, so that he may learn much and be happy therefore, and know that he has seen the greatest organ plant on the face of the globe.

Of course if you can't come on and you are none the less interested in the organ business you can write to them for catalogues and for prices and for territory and all that sort of thing, but if you can possibly fix it you should make a journey to Brattleboro, Vt., and see the whole scheme.

By the way, there's an Estey piano, too. Don't forget that.

—While at Cornish & Co.'s organ factory recently we were shown by Engineer Meyers a contrivance by which the dust from the machines in the factory is carried into the furnace fire. A patent arrangement was purchased by the firm by which a set of fast revolving fans blow the dust and dirt directly from the machines on the several floors into large cylinders, which deposit it in a huge bin near the boiler. Mr. Meyers showed his ingenuity by planning, successfully too, a way by which the contents of the cylinders are deposited directly into the fire, thus saving the handling of 300 bushels of dust per day. He thus demonstrates that he is an engineer in more senses than one.—"Tidings," Washington, N. J.

WE are informed that arrangements have been completed between Messrs. Hardman, Peck & Co. and the Jankó keyboard people by which the firm have secured the exclusive right to manufacture and apply it in this country. We will give particulars later, and in the meantime we heartily congratulate Mr. Peck upon his foresight in securing an invention which THE MUSICAL COURIER has all along said is destined to become a most potent factor in piano construction.

MR. RICHARD M. WALTERS, the vice-president of the Piano and Organ Manufacturers' Association of the United States, who, by the way, is one of the most public spirited citizens engaged in the piano business in the metropolis, has just given a French walnut upright of his own make to the fair committee of the Teachers' Mutual Benefit Association, which will be on exhibition during the course of the exposition now being held at the Lenox Lyceum. Mr. Walters informs us that he has entirely abandoned the word "Narvesen" as a trade mark and now labels all of his product with his own name.

WE are probably on the eve of some important trade news from Denver, Col., where the Knight-McClure Music Company are on the point of coming to some decision on important questions affecting the future of the concern. It appears that the relations between Mr. W. W. Knight and Mr. George Campbell, the treasurer, are somewhat strained, and that Mr. Jean Knight, who has charge of the small musical goods department, naturally sides with his father. Mr. Frank Knight, of the clothing firm of Knight & Atmore, who owns stock in the Knight-McClure Music Company, also holds to certain opinions as to the future conduct of the company's affairs. We would not at all be surprised to find Mr. W. W. Knight withdraw and join forces with the Chickering-Chase Company, of Chicago. Some move is on the tapis and there is considerable speculation as to the result of pending negotiations, all of which we are unable to participate in, as we are interested only in the final outcome from the point of view of newspaper publishers.

THIS item is for piano men who know what a piano is.

Look out. Watch.

There is going to be a new scale upright Conover piano on the market very soon. And perhaps a new scale parlor grand.

Look out for 'em.

You people who are already Conover people—even you—will be surprised.

And you people who are not already Conover people—well—

Look out!

Another Instalment Suit.

W. T. BOBBITT, dealer in pianos, secured a writ of replevin in Justice Spaulding's court recently against Willis J. Felton for the recovery of a piano valued at \$340. The defendant, it seems, had purchased the instrument on the instalment plan and paid plaintiff as soon as he received it the sum of \$40, for which amount he was given a receipt by Bobbitt. Soon after Felton paid a visit to Vette, the money lender, and tried to secure from him the sum of \$340, the value of the piano. To do this, it is charged, he changed the receipt by making it read \$340, instead of \$40, the amount which he paid. The money lender found out in time that the receipt which had been presented was fraudulent, and Felton was arrested and locked up at the Four Courts on a charge of forgery. The piano, however, still remained in the possession of Felton until yesterday, when Bobbitt, having been informed of what had taken place between the money lender and Felton, obtained a writ, which was served yesterday afternoon by Constables Worp and Weldon, and the piano was captured.—St. Louis "Globe."

Rönisch's Appointment.

The following circular has just been issued:

DRESDEN, Germany, November 22, 1900.

To whom it may concern:

I take pleasure in notifying you that in accordance with a diploma issued by His Majesty the King of Sweden and Norway at Stockholm, November 8, I have been honored by the appointment of piano manufacturer to His Majesty the King of Sweden and Norway. Respectfully yours,

CARL RÖNISCH.

—Miss Lottie Perkins, of Blackwater, N. H., is the happy recipient of a Dyer & Hughes organ, which was presented to her by an anonymous admirer. Lottie is lucky.

WHO IS MR. BARRY, ANYHOW?

WE are in receipt of the following letter from Indiana, but can assure our correspondents that we don't know Mr. Barry, never met Mr. Barry, never corresponded with Mr. Barry and should like to know who he, Mr. Barry, is anyhow:

CRAWFORD & PERRY, MUSIC DEALERS,
SOUTH BEND, Ind., December 7, 1890.

The Musical Courier:

Your item on page 578 in MUSICAL COURIER of last issue in regard to J. F. Barry, stating that he is doing a good business in the piano and organ trade at Niles, Mich., is a mistake. No doubt you were so informed by the gentleman himself, but that is about as near the truth as Mr. Barry generally gets. Would like to inform you that Mr. Barry is too well known in Niles, Mich., to sell pianos and organs or anything else.

Yours respectfully,

CRAWFORD & PERRY.

The Trade.

—Karl F. Ink.

—The Dunham Piano Company are to move to a new factory at 128th-st. and Park-ave. on January 1.

—Charles Kremer & Son's music store at New Albany, Ind., has been damaged by fire; fully insured.

—E. F. McArthur, the Knoxville, Tenn., piano and organ dealer, has opened a branch house at Johnson City, Tenn.

—Wash. Brockman's piano and organ store at Mt. Sterling, Ill., was recently damaged by fire. Loss not heavy.

—S. A. Hawke has opened large piano and organ warerooms at Malden, Mass., to be known as the Malden Piano Rooms.

—Taylor's music store at Springfield, Mass., has been thoroughly remodelled and redecorated, and is now a dandy music store.

—R. C. Mason, of Camden, N. J., is running in a great many pianos and organs at Bridgeton and has no time for serenaders.

—George A. Armstrong & Co., of Fresno, Cal., have removed their music store to handsome quarters in the Barton Theatre building.

—Geo. P. Bent, the Chicago piano manufacturer, was in town last week, and will, after his return to Chicago, make an extended trip to the Pacific Coast.

—The ivory manufacturing firm of Comstock, Cheney & Co., of Ivoryton, Conn., keep a buyer constantly at Zanzibar procuring tusks for them.

—Harper & Keeling, of Pueblo, Col., are doing a fine trade in pianos and organs. They are "way up" in the business and mean to push it for all it is worth.

—Mr. Harry Sanders, of Sanders & Stayman, Baltimore, whose convalescence was reported by us, will be ready to take a hand in business after New Year's.

—L. B. Lemons has purchased the music store and stock of Evans & Walker, Silver Cliff, Col. Lemon aids the development of music in Silver Cliff with this step of his.

—Among the patents granted last week was one to the Batey Organ Company, of Brattleboro, by assignment from Levi K. Fuller, of the same place, for a design for air organ case.

—We much regret to learn of the serious illness of Mr. Chas. Frank Chickering, who has been for some time confined to his house. We hope to have some favorable report of his condition in time for announcement in our next issue.

—THE MUSICAL COURIER acknowledges with thanks the "annual special number" of the "Piano, Organ and Music Trades Journal," of London, containing an illustrated supplement and an inlay of portraits of gentlemen prominent in the music business of England. We extend our best compliments to our British contemporary and wish it continued and increased prosperity in the new year.

—The voting contest for the organ which Rev. Father Fitzgerald promised to the young lady of his parish receiving the largest number of votes closed very successfully with a social at Recreation Hall on Thanksgiving night. Miss Annie Burke received the organ, clearing \$181. The pro-

ceeds of the whole affair will net about \$400, which is very satisfactory, and all had a pleasant time.—Haydenville, Mass., "Notes."

—A refusal to deliver property exclusively upon a ground other than the non-payment of charges upon it amounts to a waiver of tender of such charges, according to the decision of the Supreme Court of Minnesota in the case of Tarbell et al. v. The Farmers' Mutual Elevator Company.—"Bradstreet's."

—The Messrs. Scull, of the firm of Sithens, Scull & Co., music dealers, South Laurel-st., were agreeably surprised by a visit from Prof. Sam. Schuster's orchestra, of Woodbury, last evening. After rendering some excellent music the orchestra repaired to Mr. Scull's residence on Church-st., where an enjoyable time was spent.—Bridgeton, N. J., "News."

—Five handsome and rich toned pianos were shipped from the works of the organ company in this village on Wednesday of last week. The Waterloo pianos have already achieved a fine reputation and are conspicuous among the best instruments in use. The best of workmen are employed and all the material used in their construction is the finest in the market.—"Reveille."

—W. S. Duncan, who for a number of years has been closely connected with the city and wareroom trade of Messrs. Mason & Risch, has severed his connection with them to take the management of the city trade of the Uxbridge Piano Manufacturing Company, 448 Spadina-ave. He desires to thank the public for their patronage in the past, and trusts that by strict attention to their requirements in the future he may merit a continuance of their confidence for the new firm.—Toronto "World."

—The Supreme Court of Minnesota lately held, in the case of Nolan v. Hazen et al., that where a creditor has obtained judgment against a corporation, and execution thereon has been issued and returned unsatisfied, the creditor may bring an action against a stockholder to enforce his individual liability for the corporate debt, under section 9, chapter 34, General Statutes, without joining the corporation as a party; and in case of the death of the stockholder he may, in such case, present and prove his claim against the estate in the probate court.—"Bradstreet's."

—Poehlman, the leading piano string wire manufacturer of the world, has nine sons, and the likelihood is that one or two of them will become American citizens shortly. This step is contemplated on account of the increased tariff on piano wire, the object being to begin the manufacture of the famous "Poehlman" steel piano wire in the United States. This will be only one of the many industries directly connected with the manufacture of pianos that will be eventually forced to manufacture their wares on American soil if they are desirous of retaining our trade. A few, no doubt, will be pinched severely, but the majority will be the ones to gain by the increase in the number of new industries that will surely be transplanted from European soil to our Yankee shores.—"American Art Journal."

—Patents of interest to the trade granted recently:

To A. Le Plongeon, for guitar.....	Not 441,310
C. H. Clemons, for piano action.....	441,343
H. B. Nickerson, for piano straining pins.....	441,438
W. Hurl, for piano.....	441,559
G. W. Scribner, for reed organ.....	441,589
A. S. Rand, for organ stop action.....	441,328
C. C. Mitchell, for organ stop action.....	441,370
Dr. Alva Owens, for chime of bells.....	441,370

—Dearholt & Benedict is the name of a new firm in the music trade, the junior member being Joseph Benedict, the well-known basso. Their store is now at 430 East Water-st., but after January 1 they will have quarters in the new Plymouth block, corner of Oneida and Milwaukee streets.—Milwaukee "Wisconsin."

[This announcement was first made in THE MUSICAL COURIER some weeks ago.]

WANTED—Situation as traveling salesman: five years' experience on the road; can command a large trade; would prefer to represent a medium or low priced piano; references given. Address G. J. C., care MUSICAL COURIER.

AN EXPERIENCED salesman and tuner in the trade, and a musician of ability, reliable and responsible, invites correspondence with a factory wishing to establish a trade at Washington, D. C. Address "Experience," Box 536, Washington, D. C.

WE WISH TO ENGAGE a first-class tuner, regulator and repairer, one who understands his business thoroughly will find permanent employment and get good wages. With application send references to Otto Sutor & Co., Baltimore, Md.



THE above cut is a front view of the great piano factory of the Ivers & Pond Piano Company, of Boston, at Cambridgeport, running along Main and Albany streets. It is one of the best appointed piano factories in this country and at present its capacity is tested to the utmost to supply the great demand for Ivers & Pond pianos—a demand that will make this the banner year of the firm's existence.

"Our Views."

HERE is a paragraph about the ancient and honorable firm of Chickering & Sons which recently appeared in a semi-occasional contemporary that literally and literally out-Harrys Freund. Read and weep:

The mechanicians, acousticians and inventors whose thought and labor produced the instruments which drew forth these high commendations are still in the fullness of mental power and vigor. Their eyes are not dimmed, neither is their natural force in any way abated. Their genius and their industry have advanced the noble cause of American art and filled countless homes with pure and ennobling joys. Who does not wish them to attain a green and happy old age? Where is the misanthrope who would not have their fame, their works and their example perpetuated to remotest ages?

The new organ for the Central Church is now in process of construction and will be ready for delivery here next April. A very fine instrument is promised.—Bath, Me., "Times."

WANTED—An assistant superintendent for an out of town piano factory. Good pay; steady work; beautiful city and cheap living. Address "Superintendent," care of THE MUSICAL COURIER.

A FIRST-CLASS salesman wants position with a piano house, wholesale or retail or both. Address "Piano," care of THE MUSICAL COURIER.

WANTED—A first-class business man, good financier, with about \$10,000, as managing partner in a business connected with the piano trade, established eight years and paying good profits. Office in New York city. Full investigation courted. Address A. B. C., MUSICAL COURIER office.

WANTED—Someone thoroughly posted in the retail and jobbing piano and organ trade to interest himself in a solvent business that is manufacturing an article which, if properly introduced, is sure to find a large sale with firms in the piano and organ trade. Address "Article," care of this paper.

FOR SALE.—Burdett Organ Factory, Erie, Pa.; machinery, patterns, &c. Address, C. C. Converse, Erie, Pa.

WANTED—Situation by a first-class piano tuner and repairer in wareroom, New York or Chicago. Sober and reliable man; best of references. Address "Tuner," care MUSICAL COURIER.



CARL RÖNISCH,

DRESDEN, GERMANY,

—MANUFACTURER OF—

Grand and Upright PIANOS.

By Appointment to the Royal Court. Royal Councillor of Commerce.

ESTABLISHED 1845.

Highest Awards at many Exhibitions. Decorations from Foreign Courts. Testimonials from Great Authorities.

MORE THAN 1,500 PIANOS IN USE
IN THE UNITED STATES.



GEO. GEMÜNDER, JR.,

27 Union Square, New York,

VIOLIN MAKER,
Artistic Repairer and Reconstructor.GEO. GEMÜNDER JR'S
"STRADIVARIUS" MODEL

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Old and New Violins, Old and New Bows,
Fine Cases, Selected Strings, Etc.

VIOLIN STUDIO

For the Sale and Display of Fine Violins.

MASON & HAMLIN
ORGANS AND PIANOS.MASON & HAMLIN PIANOS.
Improved method of stringing, invented
and patented by Mason & Hamlin in 1889.MASON & HAMLIN PIANOS.
The Cabinet Organ was introduced by M.
& H. in 1861. Other makers followed, but
the M. & H. instruments have always main-
tained their supremacy as the best in the
world.MASON & HAMLIN PIANOS.
The M. & H. Stringer has been pronounced
by competent experts "The greatest im-
provement in pianos in half a century."MASON & HAMLIN PIANOS.
Highest awards at all the great world's
exhibitions since and including that of
Paris, 1889.MASON & HAMLIN PIANOS.
The strings being secured to the iron frame
by metal fastenings will not require tuning
one quarter as often as pianos on the wrest
pin system.MASON & HAMLIN PIANOS.
X. Scharwenka says of the "Liszt" model,
"Capable of the finest tone coloring, and no
other instrument so enraptures the player."MASON & HAMLIN PIANOS.
New drawing room grand pianos, new
models upright grands. New piano cata-
logues.MASON & HAMLIN PIANOS.
Supplied to Her Majesty Queen Victoria,
the Empress Eugénie, Sir Arthur Sullivan
Sir John Stainer, Ch. Gounod.MASON & HAMLIN PIANOS.
Best quality of tone, which is very musical
and refined, free from the sublimity which
is common.MASON & HAMLIN PIANOS.
Supplied to the Sultan of Turkey, the Abbé
Liszt, Dr. F. J. Campbell, of the Royal
Normal College, Madame Antoinette Ster-
ling.MASON & HAMLIN PIANOS.
The Piano as constructed on the M. & H.
system is more durable, and very little
affected by climatic influences, varying
degrees of heat, dampness, &c.MASON & HAMLIN PIANOS.
Popular Models. The Three Manual and
32 feet Pedal Organ. The Two Manual
and 16 feet Pedal Organ. The Liszt Organ.MASON & HAMLIN PIANOS.
Circulars with testimonials from more than
three hundred artists, dealers and tuners
furnished on application.MASON & HAMLIN PIANOS.
Send for New Illustrated Catalogue.

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EVERETT
PIANO.UNEXCELLED IN
Power and Singing Quality of Tone,
Precision and Delicacy of Touch,
And Every Quality Requisite in a
FIRST CLASS PIANO
For Catalogue and Territory address
THE JOHN CHURCH CO.,
General Factors - - - CINCINNATI, O.

THE NEEDHAM

PIANO ORGAN COMPANY.

CHAUNCEY IVES, President.

CHAS. H. PARSONS, Treasurer.

THE name of "NEEDHAM" stands foremost among the reputable organ
manufacturers of this country and its reputation will be fully sustained.
"THE NEEDHAM PIANO ORGAN CO." possesses one of the Largest Organ
Factories in the World. Modern and Improved Machinery,
Abundant Capital, with the aid of Able Management, Skilled
Labor and First-Class Material, produce THE BEST ORGANS
IN THIS COUNTRY.

OFFICE: 292 BROADWAY, NEW YORK.

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List on Application.

JEWETT & CO., Manufacturers,
LEOMINSTER, MASS.THE CELEBRATED
WEAVER * ORGAN.

AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

ADDRESS

WEAVER ORGAN AND PIANO CO.,
—YORK, PA.—The
Remingtonhas set the copy for writing
machines for 15 years.
It is to-day the

Standard

and expects in the future,
as it has in the past,
to lead all others
in adding improvements
to what will always be
the true model of a

Typewriter.

Wyckoff, Seamans & Benedict,
327 Broadway, New York.THE VIRGIL PRACTICE
CLAVIER.

A Silent Teaching

PRACTICE PIANO.

PORTABLE, INEXPENSIVE, DURABLE.

Secures far more rapid progress in the training of
fingers and in the study and memorizing of pieces
than is possible by any other means. Saves pianos,
spares the nerves of the player, stops the dreadful
annoyance of "Piano Drumming," and pre-
serves the freshness and beauty of music.The piano is a musical instrument and not a prac-
tice machine. All practice, including the learning
of pieces, should be done on the Practice Clavier
and the piano saved for the finished musical per-
formance.Correspondence solicited with Teachers and
schools.
Descriptive Circulars sent free on application.
AddressTHE VIRGIL PRACTICE CLAVIER CO.,
15 East 17th Street, New York City.

Ideal Felt Tooth Polisher.

ENDORSED BY LEADING DENTISTS.

NON-IRRITATING TO GUMS OR ENAMEL
FOR SALE BY ALL DRUGGISTSTHE
SCHAFF BROS.
COMPANY,

MANUFACTURERS OF

UPRIGHT PIANOS,

15 to 21

North Clinton Street,
CHICAGO, ILL.

THE LOWENDALL STAR WORKS.

BERLIN, SO.

Reichenberger Strasse 121,

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World Renowned, Unequaled

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VIOLINS.

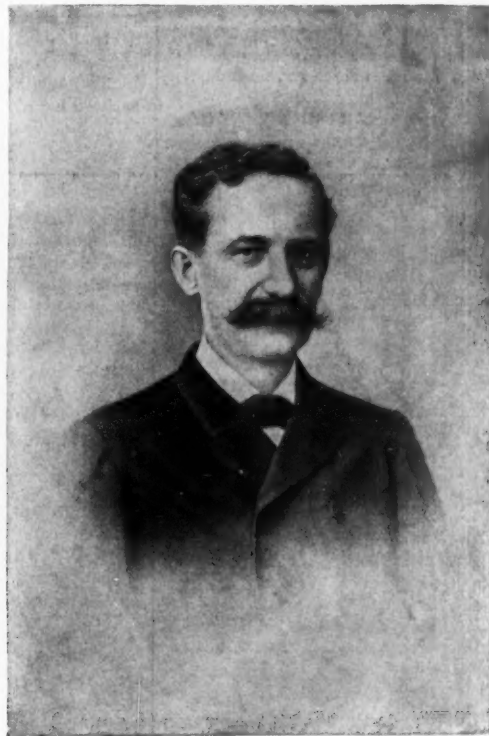
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To be had at all Leading Musi-
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SOHMER & CO.



HUGO SOHMER.



JOSEF KUDER.



CHARLES FAHR.



GEORGE REICHMANN.

INSTALMENTS.

N. E. Piano Company's Circular.

Important Points.

BOSTON, MASS., November 15, 1890.

To Our Agents and Salesmen:

The development of the piano business during the past few years has been so great, and in that development the competition in the distribution of instruments has naturally grown with the business to such an extent, that, in the efforts of vendors of goods, certain abuses have crept into the business that all dealers should come to an understanding about.

One of the greatest developments during this period has been in what are known as "time" or "instalment" sales. Such has been the competition on these sales that, in the anxiety of representatives to place their goods, they have gone to the extreme in liberality of terms given to those people who desire to obtain goods on lease payments.

After a thorough investigation of the business, and after getting at facts from many other manufacturers and dealers in different sections of the country, we have found that the average business expense of distributing pianos to retail customers is in the vicinity of \$75 each, which does not include scarf or stool, and these generally accompany all leased pianos without charge to the lessee. Any person who will take cost of piano at factory, add costs of freights, cartages, unboxing and setting up in their store, and then add above business expense to the cost of instrument for its final distribution; also the expense of tuning, &c., which a piano must receive after being placed with customer, they will then readily see that goods sold at our printed list afford them only a fair profit, and returns for such goods should be of such a nature that account will be finally closed at termination of two years in all cases.

To illustrate this matter further, as a rule from one twelfth to one-tenth of the printed list on ordinary style piano should be paid down in advance and the balance divided into 24 consecutive monthly payments. More valuable goods should have the same percentage of advance payment and monthly payments of such amounts that instruments will be liquidated for in full in two years. We will illustrate the latter by taking a piano on our list at \$400. One-twelfth of that paid down in advance is \$33 33, leaving balance of \$366.67 to be paid in 24 equal consecutive monthly payments, which makes each monthly payment \$15.28.

A very common custom now in vogue with all vendors of instruments is, if they can get \$25 down and \$10 per month for any piano (no matter what its value may be) to accept same and call it a good sale; but the latter is not fact. Selling a piano of a \$400 grade on these terms means that it is 38 months before it is finally paid for, and our experience has been that there must be a very liberal allowance made for enforced extension of time on lease, where pressure of circumstances forces parties to defer payments through no apparent fault of their own.

Now, the only way to cure this growing evil is to insist on greater advance and monthly payments, so that final closing of lease will be made at end of two years from the date of original contract. If customers' circumstances and situation are such that they cannot afford such an expensive instrument, it is not good judgment to allow them to have it; it is only tying up the manufacturer and dealer, and the salesman is getting the reputation of making long winded and low payment sales. The reputation and value of a salesman to any house are first in his ability to sell goods, and, secondly, his ability to judge his customers as to their capacity in purchasing goods, and not allow them to go beyond that which they cannot reasonably pay for within time previously mentioned.

We have expressed our views freely in this matter, founded upon an actual experience of 20 years, and we trust the combined efforts of all our representatives will be used to further our ideas in this matter, making it easier for us, which, in turn, makes it easier for them.

We remain, yours truly,

NEW ENGLAND PIANO COMPANY.

The Lester Piano.

THERE are vast opportunities in the line of piano manufacturing for enterprising and intelligent men who understand how to conduct an industry and who can plan their business so as to meet the competition of the older firms and older names that have become thoroughly known to the piano purchasing public. These opportunities are not limited to any particular city or section; they exist everywhere in this country where the natural and commercial environment is the least favorable. We have only to point to the many small towns where successful piano factories are in operation, and there is also a lesson to be learned in taking a glance at the revival of piano manufacture in Philadelphia, a city whose part in the development of the American piano forms a most important link in the history of the instrument.

Two or three years ago the output of pianos from Phila-

delphia factories indicated that outside of one house the industry in that city could be considered moribund; to-day there are several establishments producing a large number of pianos annually, and among them is the Lester Piano Company, one of the youngest firms in the line, who will make and ship a total of 665 pianos in 1890. They are taxing their factory to the utmost and have found that the output of the next few weeks before the close of 1890 will make the total figure exactly 665.

We call that a remarkable record, taking everything into consideration, and we are justified in concluding that the Lester people will make 1,000 pianos in 1891 if their trade simply advances in the same percentage as 1890 shows. It is not only an evidence that the company understand the temper of the times and the condition of the trade, but their success is a direct compliment bestowed upon their pianos.

An Old Company Rebuilding on a Large Scale.

THE Emerson Piano Company proposes to build on Harrison-ave., Waltham and Union Park streets, a manufacturing structure for the uses of the concern. It will not be exactly regular on the ground plan, but covering a large area—95.10 feet frontage, a rear of 63 feet, and varied depths of 304, 68 and 208 feet. It will be built of brick, with six and five floors, and will have a chimney 105 feet high, with a base 16 feet square and a capstone 6 feet square. The cost will be about \$125,000. A. S. Drisco is the architect and C. A. Dodge the builder. With the Armstrong building noticed yesterday, this and others to come, the easterly side of the South End gives promise of an importance not prognosticated 20 years ago in the building way.—Boston "Evening Transcript," December 4.

The Jesse French P. and O. Defalcation.

THE St. Louis "Republic" gives the latest news in reference to the defalcation at the St. Louis house of the Jesse French Piano and Organ Company, on the part of Morse, the culprit. The "Republic" of November 28 says:

Contrary to the expectations of John G. Morse, the embezzling salesman of the Jesse French Piano and Organ Company, no satisfactory arrangement was made yesterday with his employers, and he still remains in jail. His father, Mr. John H. Morse, a prominent citizen of Marshall, Mo., arrived in the city yesterday morning and visited his son twice during the day. As the representatives of the company are out of the city and because yesterday was Thanksgiving Day, Mr. Morse could do nothing to effect the release of his son. He left for his home last night and will return Saturday to see what he can do to prevent his son from being prosecuted. When Morse was seen by a "Republic" reporter yesterday afternoon he said: "I tried to effect some arrangement with the company before my arrest, but could not succeed in doing so. I suppose my father will do something for me. As to the charge against me I have nothing to say till I am placed on trial."

The same paper in its issue of November 30 in referring to the subject publishes the following news:

The report having gained circulation that the parents and relatives of John G. Morse, who is in the Four Courts charged with defrauding the Jesse French Piano Company out of \$16,000, would make an effort to compromise with the company, a reporter called at the company's store on Olive-st., to inquire respecting the case. Mr. O. A. Field, secretary of the company, who had just returned from Marshall and Columbia, the scene of Morse's operations, stated that no compromise was possible; that the relatives of Mr. Morse, though large land owners, were absolutely unable to come to his rescue in the present case, and that the case would be prosecuted to the full extent of the law. One fortunate feature of the case is that an aunt of Mrs. Morse, who had gone security for her nephew for \$1,300, will of course lose the entire amount. Mr. Field said that gambling was responsible for Mr. Morse's downfall. It was absurd to attribute it to high living and expensive dress, for Mr. Morse had never worn a suit costing over \$45 while in their employ, and had bought only two of these in about a year. Mr. Field found out that Morse was making unnecessary visits to Kansas City, and went to that city for the purpose of making an investigation. He met many of Morse's confères, and they all agreed that they had never seen him in company with any other woman than his wife. Some time ago, when he had satisfied himself that there was something wrong, Mr. Field said to Mr. Morse, who was about departing from the city: "I want you to go with me to a detective agency."

"Why, don't you think I'll come back?" said Morse.

"Well, you may think now that you will, but when you get away you may feel differently."

He was then placed under the surveillance of two detectives of the Thiel Agency, as previously related.

Mr. Field gave it as his opinion that Morse would not be bailed out. While the company expect to lose the entire amount, yet with a capital of half a million and a surplus of \$100,000, having houses in Little Rock, Memphis, Nashville and Birmingham, they will not be staggered by the loss.

The saddest part of the story is the effect which the revelation of Morse's crime has had upon his young wife. She is completely prostrated. Mrs. Morse, as well as her husband, belongs to the most respectable of families. The two met while Morse was a student at Columbia, fell in love with each other, and were married six years ago, when Morse was only 20 and his wife 18 years of age.

—The Denverside Manufacturing Company, of East St. Louis, Ill., with a capital of \$20,000, to manufacture musical instruments, has just been incorporated under Illinois laws.

Steinway in England.

THE eminent firm of Steinway & Sons have recently issued a well printed sheet of extra styles and special cases in English renaissance design of their upright pianos. One of these is illustrated in our supplement. All this firm's upright pianos have the patent cupola steel frame (cast at their own foundry in New York and possessing double the resisting power of ordinary cast iron), patent tubular metallic action frame and repetition action, new patent capo d'astro bar, overstrung patent duplex scale, patent resonator and tone conductor, graduating soft pedal, and are three stringed, the same as the firm's grand pianos. Both the lid and the front cylinder fall have the nickel plated continuous hinge. The outer casing consists of five thicknesses crossing each other.

The upright piano illustrated in our supplement is No. 2 (extra style) with marquetry panels. It is, as will be seen, a strikingly handsome instrument with extended ends, ornamented with fine moldings and pilasters. It is made also in blackwood or rosewood case, with plain beveled panels, but having the same rich molding around the top and with superbly carved columns or trusses. It is 4 feet 6 inches high, 5 feet wide and 2 feet 4 inches deep. The other engraving in our supplement represents one of the firm's grand pianos. Concerning these Messrs. Steinway say:

All our grand pianos are three stringed, with overstrung patent duplex scale and increased tension of strings of 60,000 pounds. The resisting power in these instruments consists of a patented cupola steel frame with an extra capo d'astro bar with steel edged bearing (cast in Steinway & Sons' own foundry, at Steinway, N. Y., and possessing double the resisting power of ordinary cast iron). All our grand pianos have beveled top with nickel plated continuous hinge, patent double repeating action with counter-balanced escapement, patent tubular metallic action frame, patent composite sound board bridge and treble bell attachment, and Styles 2, 3, 4 have our new patent sounding board tone pulsator. Both the outer casing and the inside frame (supporting the sounding board and wrest plank (consist each of a series of thicknesses of longitudinal hardwood, in one continuous length, glued together and bent all around into form, uninterrupted by cross wood, thereby instantaneously transmitting the vibrations to every part of the sounding board and vastly augmenting the volume and singing quality of tone. This last important feature (like all other patented improvements in the Steinway piano) is exclusively used by Steinway & Sons, being secured to them by United States letters patent No. 304,106, dated May 21, 1878.

It is not only too late in the day to enlarge upon the general and in some respects unique excellences of the Steinway piano—it would be like attempting to paint the lily, to throw a perfume on the violet. But we feel it our duty to call the attention of the trade to the unceasing endeavours Mr. Eshelby, the firm's manager in London, is making to conform to English ideas on the subject of pianos, and especially with regard to their exterior. Numerous models, which are now to be seen in the firm's showrooms at Steinway Hall, have been made expressly for the English market, and they are quite in harmony with the prevailing styles in furniture. Messrs. Steinway also manufacture to order any of the styles in their catalogue. The Steinway piano has now achieved almost as wide a popularity in England as it has in America. The firm received the appointment of piano manufacturers to Her Majesty the Queen in May last, to Her Royal Highness the Princess of Wales in June, and an additional royal appointment to His Royal Highness the Prince of Wales last month.—London "P. O. & M. T. Journal" for November.

A Telling and Satisfactory Test.

LAST summer we had occasion to enter the warerooms of a large piano dealer in one of the great capitals of Europe. To our immense satisfaction we found there instruments made by nearly all the leading manufacturers of Europe. Such an opportunity we had often desired for comparison's sake, but had never found before. There were the so-called baby grands—and all of them new instruments—of Bechstein, of Berlin; of Blüthner, of Leipzig; of Bosendorfer, of Vienna; of Schiedmayer, of Stuttgart; of Pleyel and Erard, of Paris; Steinway, of New York, and others. After trying them all to our entire satisfaction we were asked which we preferred, to which we replied that we would write the names on a piece of paper in the order we assigned to each, provided others in the room (there were no Americans present) would do the same. This was agreed to and our surprise was great when we found that Steinway was named first and the others all precisely in the same order on each paper—a telling and most satisfactory test.

OTTO SUTRO & Co., Baltimore, Md.

Notice.

THE public is hereby notified that W. S. McKannon and George D. Jarvis, heretofore employed by us in the sale of pianos and organs, have severed their connection with our firm and are no longer authorized to represent us in any capacity whatever. Any sale of musical instruments which they make or have made since November 8, 1890, is wholly without permission or authority from us.

G. H. & C. F. HUDSON,

71 Margaret-st.,
Plattsburgh, N. Y.

125 Church-st.,
Burlington, Vt.

—The scores of friends of Mr. Wm. P. Lincoln, with Messrs. Steinway & Sons, will be pained to know that a new turn in his long illness renders his recovery extremely doubtful.

FACTS FOR THE WIDE AWAKE DEALER.

- To meet all the most exacting requirements of the Musical Public as to **SMOOTHNESS,**
- **PURITY** and **BRILLIANCY** of **TONE,** **PERFECTION** of **ACTION,** **ARTISTIC**
- **DESIGN** and **FAULTLESS FINISH** of **CASE** has been our constant aim. We have made
- important changes in the construction of our Pianos, among which may be mentioned the following:

The **Scale** of our Uprights has been changed, giving a direct draft to the strings and an increase of tone.

The **Upright Plates** are finished and decorated in the highest style of the art.

The Name "**New England Piano Co.**" is cast in the plates.

Continuous **Nickel** or **Silver Plated Hinges** on top and fall boards of all instruments bearing our name.

NICKELLED ACTION BRACKETS AND HAMMER RAIL.

Action Brackets can be regulated by turning screw at their base, thereby taking up any possible shrinkage or settling of action or key bed.

Our **New Pedal Action** is direct in motion, free from complication. Competent judges pronounce this the **best** pedal action in the market.

Hammers are covered with extra heavy felt, giving a large hammer, and thereby increasing the volume and quality of tone.

VARNISH WORK AND FINISH.

With the outlay of much time, thought and money, we have introduced a perfected system in our varnish department whereby it is impossible for an imperfect piece of varnish work to pass our rigid examination. With the finest varnish rooms in the world, a perfect system and rigid inspection, we may point with pardonable pride to the result.

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PIANO.

Dealers who are looking for a **FIRST-CLASS PIANO** which they can conscientiously recommend, a Piano which represents one profit throughout, will be amply repaid by a trial of the

NEW ENGLAND PIANO.

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Main Offices and Factories: George, Gerard and Howard Sts., BOSTON.

WAREROOMS:
157 Tremont Street,
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WAREROOMS:
State and Monroe Sts.,
CHICAGO.

WAREROOMS:
98 Fifth Avenue,
NEW YORK.

The Late Albert Weber.

ONE of the noted characters about town in New York ten or twelve years ago was the late Albert Weber, the great piano manufacturer, who was a prominent figure at the clubs, first nights at the theatre, and especially at the opera. He was a man of wonderfully acute mind, great personal magnetism and unbounded energy. His business had been a growing one, but it got its great start through the Centennial Exposition, where he carried everything before him; though before this he had a large following among artists. Weber was really the originator of the artist testimonial business which in these times has degenerated into a meaningless puffery of perfumery and pianos, but was then a genuine thing, and the testimonials came to him spontaneously enough. Visiting artists got in the habit of coming to him as his instruments became known for the loan of a Weber piano during a two or three weeks season or more; and Weber, who was a obliging fellow and an unflinching friend, was only too glad to have his piano tried by an authority. Naturally enough came a polite note of acknowledgment in which the piano came in for its share of praise; and these accumulated to such an extent that it finally occurred to him to publish them, and so, innocently enough, the ball was set rolling.

Testimonials from that time forth became the rage, and manufacturers of pianos made as liberal use of their publication as artists were liberal in testifying to their appreci-

ation of an instrument which had been kindly lent them. And in the course of a short time comparatively the instrument of unexcelled workmanship of construction received apparently no greater commendation at the hands of an artist whose name and fame was known and admired throughout the world than the instrument whose workmanship or construction left many things to be wished for. For this reason the influence of testimonials waned, and through all these changes of time they have now received a check from which they will probably never recover. This is the action of the house of Weber, and I believe it is the only and first house which has ceased publishing testimonials. Although it still enjoys almost a monopoly of artistic patronage, it has steadily refused for years to publish a single testimonial on account of the distrust that their recent indiscriminate use has engendered, and which serve, therefore, only to identify the wares on which they bestow this adulation with the preparatory nostrums and saponaceous vendibles which the more discriminating readers throw aside with a smile of incredulity.—Chicago "Herald."

New Firm.

WITHIN the past week the stock and goodwill of the Stowers Piano and Furniture Company, at 224 Texas-st., was purchased by Messrs Seegar & Stephenson, who are well and favorably known to the people of this city as strictly reliable and thoroughgoing

business men. The stock, large and handsome as it is, will be largely increased, and the new firm will continue to sell, as did their predecessors, everything in their line on the instalment plan at as low figures as any reputable house in the State.—Shreveport, La., "Times."

Agreements Should be Legal.

JUDGE OTIS has filed an order in the case of Russell E. Munger against Peter C. Mansen, and Henry L. Williams, assignee of Benjamin Standenmyer, in which it is decided that Williams is entitled to the possession of the piano in question, or \$200, its value. Munger sold Standenmyer a piano on payments, for which a note was given. The piano was delivered, but Munger was agreed to have the title and right to possession. Standenmyer afterward became insolvent, and made a general assignment to Williams for the benefit of his creditors. The agreement to sell and make payment of stated sums upon the piano was not filed in the city clerk's office until the afternoon of the day of the assignment, and is therefore held to be void under the statute as to purchasers and creditors without notice of the agreement before it was filed in the clerk's office.—St. Paul "Globe."

—"The Jefferson" piano is to be made by a new firm, Strick & Zeigler by name, who have a shop in the Spies Building, over the Harlem. They must take pains to have the trade mark registered to avoid having it classed as a stencil.

CHICAGO MANUFACTURERS AND JOBBERS.

NEWMAN BROS.' ORGANS,

Cor. W. Chicago Ave. & Dix St., Chicago, Ill.

THE PATENT PIPE SWELL

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Dealers who are in the City should visit the New York Warerooms and examine these organs.

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WAREHOUSES: 243-245 East Chicago Avenue;
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Clough & Warren Organs.
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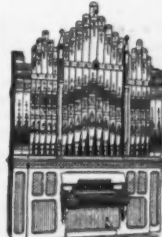
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ORGANS,



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JAMES BELLAK.

1129 Chestnut Street

PHILADELPHIA, PA.

Steere & Turner Dissolve.

THE dissolution of the firm of Steere & Turner, organ builders, Springfield, Mass., which has for some time been rumored, was formally announced to take effect from December 6. John W. Steere will continue the business, paying all of the old firm's debts and collecting its bills. George W. Turner, the retiring partner, has no immediate plans for the future, but will probably engage in similar business. The firm began operations in 1867, when Messrs. Steere & Turner, then workmen at Johnson's Westfield factory, decided to make a venture for themselves. They accordingly started in a small way, continuing there until 1879, when H. S. Hyde and other business men offered them inducements to move to Springfield. They occupied quarters on Lyman-st. until less than a year ago, when they put up a building at the corner of Chestnut and Sharon streets. Of late years they have employed about 30 men, most of whom are skilled mechanics. Both partners being practical workmen, there was no need of a superintendent, and consequently there will be little change in the working organization of the concern. Mr. Steere's two sons, John S. and Frank J., will continue with their father, and, it is understood, are ultimately to have Mr. Turner's interest, although the business will bear John W. Steere's name for the present. Mr. Turner is a well-known citizen of Springfield, having served last year as alderman from Ward 1 with credit.

A Delightful Tour to Washington During Christmas Week via Pennsylvania Railroad.

THE Pennsylvania Railroad Company has planned a very interesting tour to Washington during Christmas week from New York, Brooklyn and Jersey City. It will leave New York, Monday, December 29, 1890, in a special train of Eastlake coaches for Washington, stopping at Philadelphia for dinner going and supper returning. Tourists will remain in Washington, where special features for their entertainment have been provided, until December 31. The rate for the round trip, including railroad fare, hotel accommodations and all necessary expenses, is but \$12.50, covering this delightful recreative tour of three days. A tourist agent, a chapman, and a special baggage master will accompany the party, and all those desiring detailed information, with a descriptive itinerary, should apply to W. W. Lord, Jr., Tourist Agent, 849 Broadway, New York.

Beatty's Indictments.

No. 1.

In the District Court of the United States of America, within and for the District of New Jersey, in the Third Circuit, of the Term of September, eighteen hundred and ninety.

UNITED STATES OF AMERICA, } ss.
DISTRICT OF NEW JERSEY, }

The Grand Inquest of the United States of America, within and for the District of New Jersey, in the Third Circuit, upon their oath and affirmation present, that Daniel F. Beatty, late of Washington, in the County of Warren, in the District aforesaid, heretofore, to wit, on the tenth day of March, in the year of our Lord, One thousand eight hundred and ninety, at Washington, in the District and Circuit aforesaid, and within the jurisdiction of this Court, having theretofore devised a scheme to defraud certain persons to the Grand Inquest aforesaid, as yet unknown, and to be effected by inciting such persons to open communication with him, the said Daniel F. Beatty, by means of the Post Office Establishment of the United States, that is to say a scheme to print, publish and circulate a certain circular in the words, figures and illustrations as follows, that is to say:

(Here follows the usual Beatty circular.)

and to circulate the same in the United States through and by means of the Post Office Establishment of the said United States, to induce certain persons, to wit, the persons to whom the said circular was or should be sent, to send to him, the said Daniel F. Beatty, through and by means of the Post Office Establishment of the said United States, money as set forth in said circular for the alleged purchase of organs at the price in said circular named and of the character and description therein mentioned, and upon receiving such money to convert and dispose of the same to his own use and to fail, neglect and refuse to furnish to the person so sending the money the said organ so ordered, did unlawfully, in and for attempting to execute said scheme, place in the Post Office of the United States, to wit, the Post Office at Washington aforesaid, in the District and Circuit aforesaid, and within the jurisdiction of this Court, certain letters containing copies of the said circular, so as aforesaid, printed and devised, contrary to the form of the Act of Congress in such case made and provided, and against the peace of the said United States, the Government and dignity of the same.

And the Grand Inquest aforesaid, upon their oath and affirmation aforesaid, do further present that the said Daniel F. Beatty, late of Washington aforesaid, in the District and Circuit aforesaid, and within the jurisdiction of this Court, heretofore, to wit, on the tenth day of March, in the year of our Lord, one thousand eight hundred and ninety, at Washington aforesaid, in the District and Circuit aforesaid, and within the jurisdiction of this Court, having theretofore devised a scheme to defraud certain persons to the Grand Inquest aforesaid as yet unknown, and to be effected by inciting such persons to open communications with him, the said Daniel F. Beatty, by means of the Post Office Establishment of the United States; that is to say, a scheme to print, publish and circulate a certain circular in the words, figures and illustrations following; that is to say:

(Here follows the usual Beatty circular.)

and to circulate the same in the said United States, through and by means of the Post Office Establishment of the said United States, to induce certain persons, to wit, the persons to whom the said circular was and should be sent, to send to him, the said Daniel F. Beatty, through and by means of the Post Office Establishment of the said United States, money, as set forth in said circular, for the alleged purchase of organs, at the price in said circular named, and of the character and description therein mentioned; and upon receiving such money to convert and dispose of the same to his own use, and to

fail and neglect and refuse to furnish to the person so sending the money, the said organ so ordered; in and for executing said scheme and artifice to defraud, the said Daniel F. Beatty did unlawfully place in a post office of the United States, to wit, the post office at Washington aforesaid, a certain letter, containing a copy of the said circular, and directed and addressed to one John Meighen, Le Roy, Minn., contrary to the form of the act of Congress in such case made and provided, and against the peace of the said United States, the Government and dignity of the same.

And the Grand Inquest aforesaid, upon their oath and affirmation aforesaid, do further present that the said Daniel F. Beatty, late of Washington, in the District aforesaid, heretofore, to wit, on the seventh day of May, in the year of our Lord one thousand eight hundred and ninety, at Washington aforesaid, in the District and Circuit aforesaid, and within the jurisdiction of this Court, having theretofore devised a scheme to defraud certain persons to the Grand Inquest aforesaid as yet unknown; that is to say, a scheme to induce such persons to send to him, the said Daniel F. Beatty, through and by means of the Post Office Establishment of the United States, money as set forth in said circular, for the alleged purchase of organs at the price in said circular named, and of the character and description therein mentioned, and upon receiving such money, to convert and dispose of the same to his own use and to fail, neglect and refuse to furnish to the person so sending the money, the said organ so ordered, which said scheme, he, the said Daniel F. Beatty, then and there intended to effect by inciting such other persons to open communication with him, the said Daniel F. Beatty, by means of the Post Office Establishment of the United States, did unlawfully take and receive from the Post Office of the United States, to wit, the Post Office at Washington aforesaid, in the District and Circuit aforesaid, and within the jurisdiction of this Court, a certain letter, to wit, a registered letter containing a bank draft of and for the sum of Thirty-seven Dollars, in payment of and for the said organ described in said circular to be sold for Thirty-five Dollars, adding two dollars thereto to make said organ mouse proof; which said letter was sent to him, the said Daniel F. Beatty, at Washington aforesaid, by the said John Meighen, of Le Roy, Minn., aforesaid, by reason of the statements set forth in said circular sent to the said John Meighen by the said Daniel F. Beatty as aforesaid, and did then and there unlawfully convert and dispose of the same to his own use, and did not furnish or send the said organ to the said John Meighen, but has refused so to do; nor has the said Daniel F. Beatty returned to him, the said John Meighen, the said money so as aforesaid received by him, contrary to the form of the Act of Congress in such case made and provided, and against the peace of the said United States, the Government and dignity of the same.

And the Grand Inquest aforesaid, upon their oath and affirmation aforesaid, do further present that the said Daniel F. Beatty, late of Washington aforesaid, in the District and Circuit aforesaid, heretofore, to wit, on the twelfth day of May, in the year of our Lord one thousand eight hundred and ninety, at Washington aforesaid, in the District and Circuit aforesaid, and within the jurisdiction of this Court, having theretofore devised a scheme to defraud certain persons to the Grand Inquest aforesaid, as yet unknown; that is to say a scheme to induce such persons to send to him, the said Daniel F. Beatty, through and by means of the Post Office Establishment of the said United States, money as set forth in said circular, for the alleged purchase of organs, at the price in said circular named, and of a character and description therein mentioned, and upon receiving such money to convert and dispose of the same to his own use and to fail, neglect and refuse to furnish to the person so sending the money, the said organ so ordered which said scheme, he, the said Daniel F. Beatty, then and there intended to effect by inciting such other persons to open communication with him, the said Daniel F. Beatty, by means of the Post Office Establishment of the said United States, did unlawfully in and for executing said scheme and artifice to defraud place in a Post Office of the United States, to wit, the Post Office at Washington aforesaid, a certain letter directed and addressed to the said John Meighen, at Le Roy, Minn., aforesaid, which said letter was in the words, figures and illustrations following; that is to say:

WASHINGTON, NEW JERSEY, U. S. OF AMERICA, }
May 12, 1890. }

Mr. John Meighen, Le Roy, Minn.:

DEAR SIR—Replying to your esteemed favor of 5, 3, 1890, \$37.00 at hand, and the same is placed to your credit with many thanks. Now, if you will keep this to yourself, and will send me by return mail only \$40.00 more, making in all \$77.00, I will send you Beatty's best parlor pipe organ, price \$800. This is the best instrument I have. It has all the latest improvements and will please you in every respect. The case is very handsome. The cut does not do it justice. If you can afford it you should by all means order this beautiful organ. Let me hear from you.

Yours very truly, DANIEL F. BEATTY,

Washington, New Jersey.

Parlor pipe will be made mouse proof. L.
contrary to the form of the Act of Congress in such case made and provided, and against the peace of the said United States, the Government and dignity of the same.

And the Grand Inquest aforesaid, upon their oath and affirmation aforesaid, do further present that the said Daniel F. Beatty, late of Washington aforesaid in the District and Circuit aforesaid, heretofore, to wit, on the twenty-third day of June, in the year of our Lord one thousand eight hundred and ninety, at Washington aforesaid, in the District and Circuit aforesaid, and within the jurisdiction of this Court, having theretofore devised a scheme to defraud certain persons, to the Grand Inquest aforesaid as yet unknown, that is to say, a scheme to induce such persons to send to him, the said Daniel F. Beatty, through and by means of the Post Office Establishment of the United States, money, as set forth in said circular, for the alleged purchase of organs at the price in said circular named, and of the character and description therein mentioned; and upon receiving such money, to convert and dispose of the same to his own use, and to fail, neglect and refuse to furnish to the person so sending the money, the said organ so ordered, which said scheme, he, the said Daniel F. Beatty, then and there intended to effect, by inciting such other persons to open communications with him, the said Daniel F. Beatty, by means of the Post Office Establishment of the said United States, did unlawfully in and for executing said scheme and artifice to defraud, place in a Post Office of the United States, to wit, the Post Office at Washington aforesaid, a certain letter, directed and addressed to the said John Meighen, at Le Roy, Minn., aforesaid, which said letter was in the words, figures and illustrations following, that is to say:

WASHINGTON, NEW JERSEY, U. S. OF AMERICA, }
June 23, 1890. }

Mr. John Meighen:

DEAR SIR—Replying to your esteemed favor of 5, 3, 1890. What is the matter, I understand you to say send on the Parlor Pipe as you did not wish to wait for the other; is there a misunderstanding. Please examine the organ at depot and then tell me if I shall order it transferred. It is a very fine organ and the tone is the best you ever heard. I am sorry there is any mistake, if there is one.

Yours very truly,

DANIEL F. BEATTY,

Washington, New Jersey.

contrary to the form of the act of Congress in such case made and provided, and against the peace of the said United States, the Government and dignity of the same.

And the Grand Inquest aforesaid, upon their oath and affirmation aforesaid, do further present that the said Daniel F. Beatty, late of Washington aforesaid, in the District and Circuit aforesaid, heretofore, to wit, on the twenty-first day of July, in the year of our Lord one thousand eight hundred and ninety, at Washington aforesaid, in the District aforesaid and Circuit aforesaid, and within the jurisdiction of this court, having heretofore devised a scheme to defraud certain persons to the Grand Inquest aforesaid as yet unknown;

that is to say, a scheme to induce such persons to send to him, the said Daniel F. Beatty, through and by means of the Post Office Establishment of the United States, money as set forth in said circular, for the alleged purchase of organs at the price in said circular named, and of the character and description therein mentioned; and upon receiving such money to convert and dispose of the same to his own use, and to fail, neglect and refuse to furnish to the person so sending the money the said organ so ordered; which said scheme he, the said Daniel F. Beatty, then and there intended to effect by inciting such other persons to open communication with him, the said Daniel F. Beatty, by means of the Post Office Establishment of the said United States, did unlawfully, in and for executing said scheme and artifice to defraud, place in a Post Office of the United States, to wit, the Post Office at Washington aforesaid, a certain letter directed and addressed to the said John Meighen at Le Roy, Minnesota, aforesaid, which said letter was in the words, figures and illustrations following, that is to say:

WASHINGTON, WARREN COUNTY, NEW JERSEY, }
U. S. OF AMERICA, July 21, 1890. }

Mr. John Meighen:

DEAR SIR—Replying to your esteemed favor of 1890. In accordance with your orders I sent you Parlor Pipe organ C. O. D. \$38. Did it not arrive? See Agt. U. S. Exps. Write me at once if the organ did not arrive. It was shipped in the name of E. N. Beatty, but intended for you by paying the \$38.

Yours very truly,

DANIEL F. BEATTY,

Washington, New Jersey.

Answer quick on back of this sheet.

N. B.—Do you know of anyone wishing to buy an organ or piano? If so, send their name and address, and greatly oblige, yours very truly.

Ex-Mayor Daniel F. Beatty, contrary to the form of the Act of Congress in such case made and provided, and against the peace of the said United States, the Government and dignity of the same.

And the Grand Inquest aforesaid, upon their oath and affirmation aforesaid, do further present that the said Daniel F. Beatty, late of Washington aforesaid, in the District and Circuit aforesaid, heretofore, to wit, on the tenth day of March in the year of our Lord, eighteen hundred and ninety, at Washington aforesaid, in the District and Circuit aforesaid, and within the jurisdiction of this Court, having theretofore devised a scheme to defraud certain persons to the Grand Inquest aforesaid as yet unknown; and to be effected by intending to open correspondence and communication with such persons by means of the Post Office Establishment of the United States; that is to say, a scheme to print, publish and circulate a circular in the words, figures and illustrations following, that is to say:

And to circulate the same in the said United States through and by means of the Post Office Establishment of the said United States, to induce certain persons, to wit, the persons to whom the said circular was or should be sent, to send to him, the said Daniel F. Beatty, through and by means of the Post Office Establishment of the said United States, money as set forth in said circular, for the alleged purchase of organs, at the price in said circular named, and of the character and description therein mentioned; and upon receiving such money, to convert and dispose of the same to his own use, and to fail, neglect and refuse to furnish to the persons so sending the money the said organ so ordered; in and for executing said scheme and artifice to defraud the said Daniel F. Beatty did unlawfully place in a Post Office of the United States, to wit, the Post Office at Washington aforesaid, a certain letter containing a copy of a said circular, and directed and addressed to one John Meighen, Le Roy, Minn., contrary to the form of the Act of Congress in such case made and provided, and against the peace of the said United States, the Government and dignity of the same.

And the Grand Inquest aforesaid, upon their oath and affirmation aforesaid, do further present that the said Daniel F. Beatty, late of Washington, in the District and Circuit aforesaid, heretofore, to wit, on the tenth day of March, in the year of our Lord one thousand eight hundred and ninety, and on divers other days since that time, at Washington aforesaid, in the District and Circuit aforesaid, and within the jurisdiction of this Court, having theretofore devised a scheme to defraud certain other persons to the Grand Inquest aforesaid as yet unknown; that is to say, a scheme to unlawfully obtain money from such other persons, to be effected by inciting such other persons to open communication with him, the said Daniel F. Beatty, through and by means of the Post Office Establishment of the United States, by reason of the circulation through the said Post Office Establishment of the United States of a certain circular in the words figures and illustrations following; that is to say:

(Here follows the usual Beatty circular.)

did unlawfully take and receive from a Post Office of the United States, to wit, the Post Office at Washington aforesaid, divers letters and packets each containing money, money orders, bank checks and other things of great value to him, the said Daniel F. Beatty, sent to him, the said Daniel F. Beatty, by the persons who received the said circulars, as the purchase money and consideration of and for certain organs, pursuant to the terms and representations made in the said circulars, so, as aforesaid printed and sent by him, the said Daniel F. Beatty, with the fraudulent intent to induce persons receiving and reading the same, to send the money and other things of value aforesaid, as purchase money and consideration for the said organ to the said Daniel F. Beatty; he then and there intending to give no valuable consideration therefore, and to unlawfully convert the same to his own use, contrary to the form of the Act of Congress in such case made and provided, and against the peace of the said United States, the Government and the dignity of the same.

HENRY S. WHITE,

United States District Attorney.

A true copy, LINSLEY ROWE, Clerk.

Wolfram to Needham.

THEO. WOLFRAM COMPANY,
Music Dealers, 69 North High-st.,
COLUMBUS, Ohio, December 5, 1890.

Editors Musical Courier:

WE don't deny that the "Needham Company" secured judgment against us before a justice of the peace for \$150, but why not add that we appealed it to a higher court, giving bond for double amount? Is this the execution of the threat made by the Needham Company to "report us to the board of trade" if we did not settle?

We offered to return these organs before suit was brought and before the trial began. The Needham Company preferred a contested claim to their own goods. Owing to the appeal, our attorney requests us not to give any reasons before the case comes up in court, and to abstain from all further remarks about the case. But we make this proposition: We will pay all costs in the squire's court and in the Common Pleas Court so far accrued, if the Needham Company will take their organs back. We have sufficient reasons for our attitude in this case, and will not keep them from the public when the proper time arrives.

Respectfully, THEO. WOLFRAM COMPANY.

—Among piano men recently in town were Mr. Geo. F. Illidge, of the New England Piano Company; Ludlow Barker, of Hartford, Conn.; W. O. Williamson, of Philadelphia, Pa., and Mr. Otto Suro, of Baltimore.

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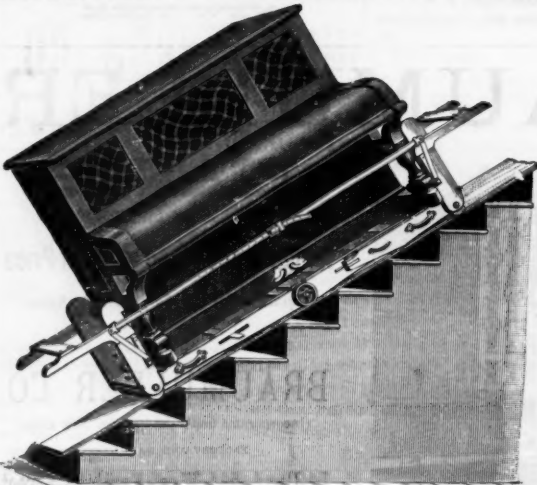
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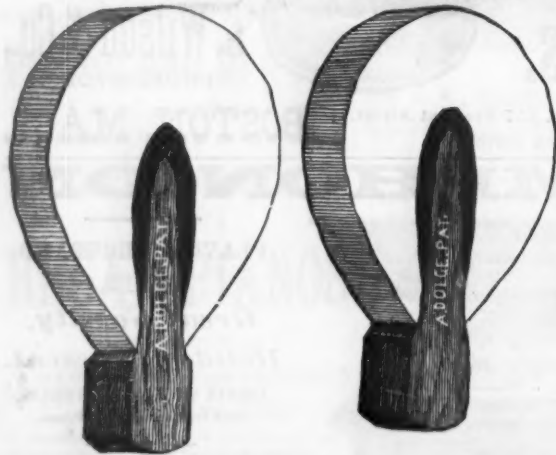
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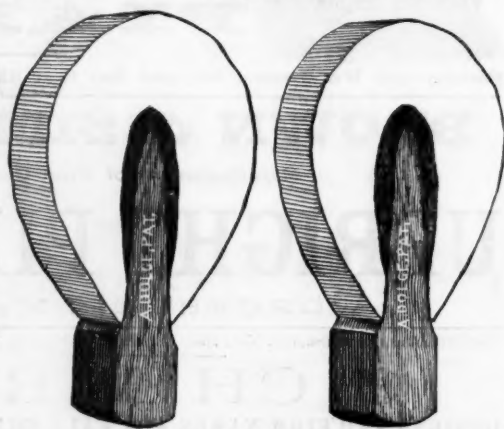
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